HYMAN I. LUSTER
COUNSELOR AT LAW

GRICKERING 4-5789
4-4635
4-4636

11 West 42nd Street, New York 18, N. Y.

December 3rd, 1951

32 East 51st Street Corp.
c/o The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Gentlemen: Attention Edith Gregor Halpert, President

I have been retained by the Wellbuilt Construction Company in a claim against you for the balance of $2,000.00, for work, labor and services and materials furnished to your premises at 32 East 51st Street, New York City.

This sum is considerably overdue, since work was completed in August, 1950.

Unless I hear from you by return mail, I have been instructed by my client to commence suit against you for said sum.

Hoping you will take care of this matter at once,

I am

Yours very truly,

Hyman Luster

HIL:MP

December sixth,
1 9 5 1

Mr. William F. Davidson,
M. Knoedler and Company,
14 East 57th Street,
New York 22, N. Y.

Dear Mr. Davidson:

I have just received a letter from one of our Texas artists. In this he enclosed a copy of a note received from Dan Defenbacher, point #3 of which reads as follows:

> "I have also been asked to select from 30 to 40 paintings by Texas artists for showing at M. Knoedler & Company in New York City in June, 1952."

After reading this, I have been trying awfully hard to think of something I can do here to emulate Knoedler's. Any suggestions will be deeply appreciated.

Sincerely yours,

sgh-k.

you would like to include in your exhibition.

Both Mrs. Halpert and I are glad to hear that your "Autumn Show" met with such success and that your public was so enthusiastic about Zerbe and Jess.

Sincerely yours,

ca-k.
encl.

409

OBERLIN COLLEGE
OBERLIN, OHIO
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM
MRS. HAZEL B. KING, CURATOR

CHARLES P. PARKHURST, DIRECTOR

MRS. R. M. P. KELLER, LIBRARIAN

November 20, 1951

Dear Mrs. Halpert:

Again we can only report one sale from your group. I am very disappointed as this has been by far the most successful show to date.

Over seventy-five students were waiting outside the museum at 1:30 p.m. when it opened, a majority of whom skipped lunch in order to have first choice. Nearly two hundred items were sold. It was fun to watch the students' enthusiasm.

I feel extremely sorry not to have had better success with your group. We are returning them today. Enclosed in this letter is a check for $15.00 for Stuart Davis' Place Pasdeloupe which was purchased.

Sincerely yours,

Hazel B. King

Mrs. Hazel B. King, Curator

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

HBK/ch

November seventh,
1 9 5 1

Mr. W. F. Davidson,
M. Knoedler & Co., Inc.,
14 East 57th Street,
New York 22, N. Y.

Dear W. F.:

As one swamped person to another I, too, apologize for being so slow in replying. Come in and see our Ground-floor Room, which has kept me so frightfully involved that I didn't have a chance to consider any other matter.

I have read your letter about the Folk Art idea with great interest and some curiosity.. In analyzing the contents - and I appreciate the kind things you said about me - I cannot for the life of me see how I will benefit by your proposed arrangement. Much as I like working with you, I have to consider the financial angle in addition to the personal one. All I gather from your letter is that we consign our collection to you without any concrete responsibility on your part. What advantage there is from the <u>financial</u> standpoint, I can't quite see.

I, too, feel that we could be very successful in a joint interest, particularly at this point with the tremendous interest in American art both new and old. Since we actually command the situation with a stock of outstanding examples, we are the natural supply depot for institutions who are aware of this situation.

When you get back from the southwest, why don't we talk about this and see whether you can come through with some cash ideas.

My best regards and I look forward to seeing you.

Sincerely yours,

egh-k.

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

November 1, 1951

Dear Mrs. Halpert:

You are right in general. This Museum possesses only one gouache by Karl Zerbe. The next time I am in New York I will come to the Downtown Gallery and look at some of his things as well as reviewing the things at the Institute of Contemporary Art. I suppose we have been expecting all along to get one or more Zerbes as gifts.

Sincerely yours,

G. H. Edgell, Director.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

GHE:ESH

LAW OFFICES
ALFRED E. JONES, JR.
UNIONTOWN, PA.
MAIN AND COURT STREETS

November 2, 1951

Downtown Gallery
32 East 51st Street
New York, N. Y.

Attention Mr. Alan

Dear Charles:

I would just as soon that you keep the check which I sent you because I feel that sooner or later I will buy a Shahn, even though I do not get the one that I want of my building, or failing in that, I might switch to Stewart Davis or somebody else.

I don't think that I will keep either of the Doves that I now have. I may see one some day that I can't resist but so far that has not occurred. I think that $400.00 is too much for either of the paintings that I now have and I don't think they would hold up to anything like that at Parke-Bernet.

Very truly yours,

Alfred E. Jones, Jr.

AEJ:RWR

November 28, 1951

Mrs. Laurance Rockefeller
834 Fifth Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

It was very good of you to send me a note about the Faith House exhibition.

Needless to say I am delighted with the success and am very happy to have had the privilege of working with you and your committee.

Sincerely yours

EGHla

November 30, 1951

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

Thank you for your check. A receipted bill is enclosed.

I cannot tell you how pleased I am that you like both pictures. It took me quite some time to decide on these two, as all nine artists are equally good, each in a different direction of seeing. For our Christmas show we have received two small paintings by another artist in what might be called the expressionist style, which are priced so low that I should like to send one of them on to you. He too is one of my special pets.

We have been so delighted with the response to the new group that your added faith is particularly cheering. I hope, and I know you will, continue to enjoy these paintings. Incidentally — I dont remember whether I mentioned this before — Katzman got the $1000 prize in the current national exhibition at The Art Institute of Chicago, and Heigs received a prize at the St. Louis show a few weeks ago.

I hope to see you in the near future.

Sincerely yours

EGHla

CAHN, SCHWARTZREICH & MATHIAS
ATTORNEYS
50 BROADWAY, NEW YORK 4, N.Y.
DIGBY 4-9690

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

CABLE ADDRESS
CASHMAY

November 27, 1951

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Edith:

I do not quite understand all the points made in your letter of November 23rd.

The gallery will, of course, be allowed a tax deduction, since the gallery will not own any portion of the stock of the corporation. The gallery will, in essence, agree with the artists to take a commission of 32-1/3%, and the 1% which is paid to the corporation will be income to the artists.

The idea of the distribution of the non-voting stock is that additional shares will be issued each year after sales are determined, and that the number of shares issued will be based upon the amount of sales. I do not think that this is quite in accordance with your original idea, but it is what the Committee wanted. I would be happy to discuss this matter with you by phone at your convenience.

Kindest regards.

Sincerely,

JBC:Y

19 December 1951

Mrs. Elizabeth Stedman Harris
920 North Michigan Boulevard
Chicago
Illinois

Dear Mrs. Harris:

You have probably heard from Mrs. Raible that she has been to the gallery. I showed her two Maroger paintings which I selected at his studio. But, after hearing her description of her room in the Hobe Sound house (I had imagined a Maroger looking fine at Carlton House) I agreed with her that it had the wrong feel. After showing her quite a number of paintings of varying types, she finally selected a still-life by Bernard Karfiol.

Mrs. Raible thought this painting had the richness of color and the sort of tropical feeling of the room - and that the painting would repeat the brilliant color of the cushions you are selecting for the large divan opposite. We are shipping the painting, trying to time its arrival simultaneously with yours in Hobe Sound. It is only being sent on approval as Mrs. Raible wanted your reaction before coming to a decision. The painting is $750 and, of course, we are planning to give you your usual commission.

Mrs. Raible also selected a small early American watercolor for her daughter. If her daughter likes it, we will apply it against that old credit of yours.

Again, many thanks for everything - and all best wishes for the season.

Sincerely yours,

12/28/51

Gentlemen:-

We will call on the 7th for 3 pictures for the Birmingham Museum. Kindly have same ready.

Faithfully yours,

W. S. HUDNORTH & SON, INC.
424 W. 52nd St., N.Y.C.

December twelfth,
1 9 5 1

Mr. Alexander Tillotson,
Director,
MulvaneArt Center of Topeka,
Topeka, Kansas.

Dear Mr. Tillotson:

Just so you don't think we have forgotten, I am sending you this note to advise you that the exhibition will be sent to you in time for your January twenty-seventh opening.

Sincerely yours,

egh-k.

November seventh,
1 9 5 1

Mr. Charles Zadok,
7748 N. Club Circle,
Milwaukee 11,
Minnesota.

Dear Mr. Zadok:

Thank you for your letter.

I was very much interested in your overall plan and agree that the European method of multiplicity is an excellent one as opposed to the current idea of cross-section collections.

When you adopt the Downtown Gallery child, I shall consider it a real egret in my bonnet. My family is large enough for you to make a choice and, like a fond mother, I always want to make sure of a good home for any of my children. You appeal to me as a son-in-law.

Sincerely yours,

egh-k.

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

November 9, 1951

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Contrary to my plans of possibly going east to take care of some family business in Baltimore, I only went as far as Columbus, Ohio and was able to take care of the affairs by long distance telephone.

Not receiving a direct answer from you about having the folk art material to show, I interpret it that you had expected to see me and talk it over perhaps when I came east. I do hope that you can loan us the material so that we may open our show on December 15; therefore the shipment should be made from New York around December 1.

I am sorry if I gave you the impression that the folk art would be on continuous display in our cases. The thing that actually would happen would be that it would be on display for six weeks in our cases in the Gallery. However, these cases have booked changing displays every five or six weeks. These shows are actual material from which our classes work for this period; therefore, we synchronize these shows with the teaching schedule. What I meant when I said it would be on call was that in other buildings on our campus we do have cases where material is displayed from time to time. These cases are under glass and under lock and key; and at no time would such material be handled by students. On call, therefore, meant that they would be placed in these cases not only on this campus, but on the St. Paul campus as well. Let me illustrate: if the American Studies wishes a certain group of things that they would like to study at a particular period, they would be put in their cases for this purpose, or if General College or the Art Department wished to use another section it could be put there. Thus, it would get wide use on our campus and be seen by a much larger group of students than if it would be housed in Northrop Art Gallery for an extended period of time.

Please be assured that every precaution within reason will be taken with the material. I can assure you it will have wide use if assurances of proper protection and care can be assured us.

You refer to your rebuilding of your ground floor room. It sounds most intriguing. I am sure you will make it most interesting. Does it mean that you are going to have folk art there or are you planning some other use for it?

are not revolutionary in kind - but there are red shadows and such and those things are really more shocking than the "icons".

So I've been supposed to come to America since my fathers death several years ago, I shall be here in January and 'call on you. I shall bring good color photos and if anything can be arranged my wife will follow with cameras.

In the meantime ~~should~~ you hold onto the photos and bear me in mind.

Yours very truly

William Ernotte

P.S. I wouldn't really mind at all being shown as a beginner. Thats what I am. Men here were not old at 30 — thank God.

CONTAINER CORPORATION OF AMERICA

CHICAGO 3, ILLINOIS

OFFICE OF
THE CHAIRMAN OF THE BOARD

November 6, 1951

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

I am so sorry that we could not be with you on Monday, the fifth, but Mrs. Paepcke at the moment is in Lisbon, Portugal, with one of our daughters, and I had to be out west and have only just returned. Otherwise, I would have answered your invitation before this. I was not, however, in Aspen where your letter was addressed and so I only found it after it had been forwarded back to my office here in Chicago.

With kindest personal regards, I am

Sincerely,

Walter P. Paepcke

WPP/mb

15 December 1951

Dear Frank:

As directed in your frantic wire we sent the Shahn silkscreens to you. We had received 3 SILENT MUSIC and 4 WHERE THERE IS A BOOK. I returned the three and I hope you find my note asking you to give the one to Mildred Jaffe. Take a commission if you want. It is so much trouble for us to send those out. (Well, well, now the Jaffes own a Shahn!!!)

How has your Christmas business been? Ours has been phenomenally good. I only hope it lasts.

As always, best -

November fourteenth,
1 9 5 1

Mr. Sam Cantey,
5808 El Campo Terrace,
Fort Worth,
Texas.

Dear Sam:

You certainly tempted fate enclosing cash by the U. S. mails, but it reached us and the catalogue is being mailed to you under separate cover.

The response to our Ground-floor Room and the attendance make it appear that we are selling works of art at a dollar. It is really a fabulous experience.

Sincerely yours,

egh-k.

December seventh,
1 9 5 1

Mr. Howard Lipman,
Neuberger and Berman,
160 Broadway,
New York 7, N. Y.

Dear Mr. Lipman:

I woke this morning with a terrific pain in my limbs and decided that it was hardening of the arteries. Since I vowed that I would sell you a contemporary work of art before I died, I am writing you a special note regarding our Christmas show, which opens on December eleventh.

I have noticed on several occasions a sign of weakness on your part (moral I mean) and feel that you should be ripe at this point, without taking any great risks, because all the paintings, drawings and sculpture - superb new examples - are priced at Christmas budget figures. Don't wait until Thursday this time - Tuesday is much better.

Sincerely yours,

egh-k.

November twenty-third,
1 9 5 1

Mr. Joshua B. Cahn,
Cahn, Schwartzreich & Mathias,
50 Broadway,
New York 4, N. Y.

Dear Josh:

George Morris turned over the correspondence to me and I have discussed the matter with our accountant. I am referring to the Welfare Fund.

One of the questions the accountant poised is the gallery's contribution, which amounts to one-third of the total sum. In our case there are no benefits to be accrued and the amount contributed is an outright gift. If we are not allowed a tax deduction it is, naturally, most unsatisfactory. He asked whether by permitting some outside contribution - that is, contributions to artists not in the Downtown Gallery - the tax-deductible clause could be incorporated. He felt that by not limiting the gifts and loans exclusively to the artists who contribute, there might be a leeway and the sum would not necessarily have to be impressive. He also asked about the stock distribution - as to whether the gallery also receives its proportionate share.

In discussing the latter with George, we were both puzzled by the last sentence in the third paragraph of your Nov. 13th letter which states that the non-voting stock would be issued in proportion to the amount of the yearly contribution. Since the sales for each artist fluctuate from year to year and very extensively, no percentage could be planned in advance.

The original idea of the Welfare Fund was that those who have, will contribute to those who have not. If the former can withdraw their entire contribution, it is no longer a contribution and I don't see how the havenots are going to benefit unless at least a

[illegible]

MRS. ANDREW JACKSON
17 East 97th Street, New York 29, New York

Nov. 15, 1957

Downtown Gallery
32 East 51 St.
New York

Gentlemen:

Please credit the enclosed check for $50 toward what I owe on the picture "Sing Sorrow" by Ben Shahn - this should bring us up to $75 and I shall

PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

November 1, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed are four questionnaires for the pictures which I requested for my exhibition, "Sea and Shore." I would appreciate your filling these out and returning them at your convenience.

I have asked Budworth to collect the pictures on December the fifteenth and ship them to us.

Sincerely yours,

Willis F. Woods

WFW:nf

Enc. 4

UNIVERSITY OF MINNESOTA
COMPTROLLER FORM 378
8-39-2400 (467)

THE UNIVERSITY GALLERY
UNIVERSITY OF MINNESOTA

Nº 2085

Minneapolis, Minnesota, December 13 1951

Received from The Downtown Gallery (through Hayes), Address 32 E. 51 St.
New York, New York, the objects listed below, in good condition except as otherwise noted.

American Folk Art Material received December 10, checked in December 11.

175	wooden figure (carving) Henry Clay	wobbly on screws, generally scratched, rubbed.
701 ✓	watercolor, Royal Psalmist, Douglas	taped corners frame chipped.
541 ✓	Mother and Child	canvas edges rubbed and chipped against frame, paint peeling, woman's left eye.
348	Watermelon on Platter Sola Stark Vile.	frame chipped
1189	Girl with Doll ol Wrong	canvas bulges, small check upper right corner, also opposite corner.
1028 ✓	Girl from Cooperstown	Rub on bottom edge, bruised in stretcher right upper and right top, canvas buckled left side center lower 3" check.
81 ✓	Mrs. F. Pearce	o.k.
1013	Abigail Taylor o. Wrg.	checking on bottom edge, spots on center of dress. 8" streak right side waist.
82 ✓	Franklin Pearce	loose in frame, edge of canvas rubbed on frame. Frame too large for painting. Scratch next to right side, rub right upper corner. Frame scratched.
1228	Sam Miller W.P. HC Clark	o.k.
676 ✓	Watermelons	o.k.
897 ✓	The Full Basket	o.k.
1233 ✓	Double Headed Eagle	o.k.
1087 ✓	B. C. John Hiram Hentzel	o.k.
1217 ✓	Man on Horseback	rider's shoulder chipped
1224 ✓	B. C. J. Schaub	o.k.
13 ✓	Charlestown Prison	corners chipped
312 ✓	Tipped Bowl	frame slightly chipped
38 ✓	Fruit in Waterford Glass Bowl	corners of frame open and frame chipping
25 ✓	Eagle in Flight	top right wing dented in
W119 ✓	Goose Decoy	o.k.
257 ✓	Peacock	base bent
887 ✓	Columbia - weathervane	o.k.
1113 ✓	Cock	base loose
1179	Rooster - Red Cock ST.	base loose, splintered right side head above eye, 1 comb broken, tail broken
W126 ✓	Miniature rooster	crest bent
W108 ✓	Ram	left front shoulder scraped and shattered, end of tail bumped, paint chipped, face chipped paint peeling
983 ✓	Fall River Woman	loose in frame, repaired

Purpose of Loan

R. Lawrence
Received by

UNIVERSITY OF MAINE
ORONO, MAINE

DEPARTMENT OF ART
CARNEGIE HALL

December 29, 1951

Mrs. Edith G. Halpert
the downtown gallery
32 East 51 Street
New York, 22, New York

My dear Mrs. Halpert:

Our committee has met, individually and in groups, several times since my last letter to you; and we have all come to certain decisions about the Marins which you so kindly sent us several weeks ago.

There were some differences about the general order of choices in the show, except for the matter of which painting ranked highest. In this respect, all agreed on the "The Cove, Cape Split, Maine" as the outstanding work in the group. In fact, it was agreed that this is the only choice from the group; even though there were many fine comments on all others, especially "Hilltop, Autumn, Maine" and "Stonington, Deer Isle, Maine".

Our choice, though, is unfortunate in that we are not able to raise a single dollar above the allowed one thousand for the purchase of the Marin. We are a state-supported institution, where tax-payers monies are handled in careful budgets. Much as we want a Marin, it would be impossible to ever achieve it save through the generosity of some donor, as in this case.

Is there any way at all whereby you might appeal to Mr. Marin, on our behalf, pleading our case, and trying to secure this painting for us for the allowed thousand dollars? I am sure Marin's friendship with our university, our president, and his love of Maine, might all stand in our favor in this respect.

Won't you please see what you can do? I shall hold the paintings until I hear from you.

My best wishes go out to you for a successful year in the gallery.

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

December 31, 1951

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith Halpert:

As you will observe from the enclosed article which appeared in our school paper, the show is installed and looks very good. You certainly made a remarkable choice to pick items that would fill our space adequately. Some cases could have had a few small objects, but still it looks alright.

The reporting that is done by the students leaves a lot to be desired sometimes, but we have learned to be grateful if they report things somewhere near the truth for often they are garbled beyond recognition. I think if we might have three or four photographs which would reproduce nicely we will try to have the papers in town use them, however, they are very unpredictable in what they print and what they will not.

We have been very disorganized with Crhsitmas coming, our new assistant going off to be married, getting our shows ship-shape amidst holiday shopping and celebration - therefore, we are late in getting this report off to you as you see by the date was completed many days ago. I must take the whole blame for the check list being held up, but I sincerely trust now that all is in order. With such fragile material and not having seen the material before it started it would be foolish to make any statements about the condition, but it is our opinion from the condition of the boxes and on unpacking it that the material came through in good condition and that nothing happened in packing and in transit. We have tried to be very careful in reporting everything. Where we have reported the item"o.k." you will understand that certain wear and tear is observed and it does not mean that they are in perfect condition.

In your letter you requested that we give you the number of the picture you overlooked listing. We believe that number to be 1170, titled, "Running Deer". You did have listed a watercolor, anon.1016 of the N. P. Raymond family, but this was not in the shipment that we received. Could you clear this matter up for us?

We have covered the items on your form 4398 for their insurance value and are assuming the care and responsibility of these objects until they are returned to you. We shall be very careful of them and trust that they will remain in the best of condition.

ment of the missing sections will remove it from the field of authentic antiques. In the case of "Ceres" we will accept a 50% devaluation and will waive any restoration fee as we cannot agree to any repairs.

Sincerely yours

EGHla

P.S. We have photographs of both objects before they were shipped so that a comparison may be made.

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

Sat. Aft
Dec. 22 1951

Dear Charles:

The Shahn drawings came in Air Express yesterday. Enclosed is signed checking slip.

This is a S.O.S.: Because of the timing of holidays I had to get material to printers, before these drawings arrived, for our Jan. bulletin (sample of Dec. bulletin enclosed) and wanted to reproduce a Shahn drawing. I stuck my neck out to the extent of using the Shahn self-portrait drawing (frontispiece of the new Rodman book on Shahn). If you think we are in danger of being <u>sued</u> – could you get official permission to reproduce from Harper & Bros – for us?

Would also like to have a copy of "On the First Day of Xmas" book – If you have them for sale please mail us one with the bill – Thanks – & cheery holidays

Dwight

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

December 7, 1951

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

George Morris telephoned me today about the welfare fund and I gave him my views. Josh Cahn's plan, as far as the basic structure is concerned, strikes me as being acceptable. While it has the effect of cutting your gross commission by 1%, you are at least relieved of tax liability in connection with this 1%. Of course, no one makes money by taking a 32-1/3% commission instead of a 33-1/3% commission, and my remarks are based on the assumption that you would contribute at least 1% to the welfare fund in any event.

My main criticism of the plan is that there are too many "inducements" for the artist. If the artist can't recognize the advantages of a welfare fund, he doesn't deserve one. In lieu of the "inducements," the desirability of establishing the plan should be pointed out to the artists; and then any who still do not wish to participate in the plan should be dropped from it. Following this thought through, I would drop most of the "inducements" such as the right to resell the nonvoting shares, and payments at age 65; and I would reduce the amount of the death benefit. This would keep the fund relatively intact for its primary purpose; namely, to assist those who need assistance when they need it.

The papers are returned herewith. George told me I was not to bill The Downtown Gallery for my services in connection with this matter; and I told him there would be no bill to the Gallery, welfare fund or otherwise. I told him that if I could be of any help to you or Josh or him from here on in that you should not hesitate to call upon me. George insisted that if my services prove extensive hereafter I should then feel free to bill the welfare fund and, because he is much too agreeable to fight with, we left it that way.

Sincerely,

cc: Mr. George L. K. Morris

CAHN, SCHWARTZREICH & MATHIAS
ATTORNEYS
50 BROADWAY, NEW YORK 4, N.Y.
DIGBY 4-9860

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

CABLE ADDRESS
CASHNAY

November 13, 1951

Mr. George L. K. Morris
1 Sutton Place South
New York 22, N. Y.

Dear George:

I have recast the contents of both the original letter and my recent letter to you, because the original letter contains the suggestion that the corporation would repurchase stock after the artist reached a certain age. Since this suggestion has been eliminated, I think it would be best not to refer to it. Accordingly, and leaving out some of the technicalities, the memorandum is as follows:

Welfare Fund: We have reached the reluctant conclusion that no tax exemption can be obtained, and that the best procedure to follow is this: The dealer's commission should be reduced to 32 1/3% and the Gallery should agree to pay (on behalf of the artist) the other 1% to a Fund. The artist should agree with the Gallery that of his 66 2/3%, 2% shall be deducted and paid to the same Fund. This would relieve the Gallery of taxation on the 1%. However, the artist would have to pay tax on the whole 3%. This Fund could then act as a corporation and the artist would be the members or stockholders.

It is proposed that two classes of stock be issued, one to be a voting stock, and the other non-voting. One share of the voting stock, which would have a nominal value will be issued to each member of the Gallery. Upon his death, or leaving the Gallery, the corporation would have the duty and privilege to purchase his non-voting shares at their book value, and he would have the duty and privilege of selling the said stock to the corporation. The non-voting stock would be issued in proportion to the amount of the yearly contribution.

In any year in which over $10,000 in sales of an artist's work are made by the Gallery, no deduction will be made from his share or the Gallery's share for any amount in excess of $10,000. No deduction will be made on account of sales where commission in excess of 33-1/3% is paid. This would cover "wholesale" transactions in which another Gallery is involved, and 40% commissions are paid.

or $385.00 which ever you say. The lighting fixture was $175.00 to the Gallery & I shall ask Mrs. Webb $225.00 with your permission.

The White Plains debacle will end this coming Saturday. It will take me a few days to catch up with things neglected here at the shop, then I'll call you & see which evening you will be free to have me pester you.

Most Sincerely,

Florence Maine

P.S. Have no fears about the table ∅ it is far superior to the other one in age, beauty, size and rarity. It is 10ft. long, one ft. less then the other one, narrow drop leaves with wide cleats underneath to prevent warping, (These are the original ones) The legs do not swing, the table is built heavier, therefore this is not necessary. The legs are turned like an early tavern table. I'll send you a picture before I send it to her for your approval. It is also shaker and comes from that neck of the woods, but it is earlier.

THE NEW ROCHELLE ART ASSOCIATION

PUBLIC LIBRARY, MAIN STREET

November 30, 1951

The Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

The First National Bank of New Rochelle has turned over their fine building to our Art Association for a two day Exhibition of The New Rochelle Art Association members. This is a good opportunity for us, so we have invited former residents of New Rochelle to join us and we are fortunate in getting the cooperation of such artists as Reginald Marsh, William Oberhardt, Dean Cornwell, and we also have a piece by Carl Milles.

I have spoken to Mr. Jack Levine and he has advised me to call you to see if you can spare us a small picture (which I hope to pick up personally) for the few days the exhibition will last.

There will of course be some publicity. Large newspaper ads by the Bank, some nice notices in the local Standard-Star and the Bank is sending out 5,000 invitations.

I will telephone you early next week. The exhibition will be on December 7th and 8th.

Sincerely

Fell Sharp

FELL SHARP, President

FS:lcr

Mr. Charles Friedman
35 Bellevue Terrace
New Rochelle, N.Y.

December 27, 1951

Mr. Lawrence Heller
Poolesville
Maryland

Dear Mr. Heller:

As you know, Miss Barbara Burton of The American University corresponded with us regarding the two Knipschild paintings in which you were interested.

I do not know whether she forwarded our letter to you and I am therefore quoting from it:

> "Since we are eager to distribute the work of our younger artists and since in this instance we actually own the paintings, we shall break our twenty-five year old ruling by considering a reduction on the two Knipschilds. The reduction Mr. Heller asks is entirely out of the question, as it represents about one-third of the selling price. We shall, however, consider a 15% discount on the two pictures, bringing the price down to $220."

Based on the fact that there were two pictures, and for reasons I outlined in the quoted paragraph, we are willing to make exception to our rule by reducing the price by 15%. This, however, would not apply on one low priced painting, but since it is a small matter, we shall let it ride and I am enclosing our bill for that amount.

Of course we are pleased that you like the work of this brilliant young artist as we are keenly enthusiastic about him and I am really delighted with the response his work has invoked in our Ground-Floor Gallery. Incidentally, I hope that you will pay us a visit when you are next in town and will become acquainted with the work of the other artists in that department, as well as the artists who have been associated with the gallery for a great many years and whose names are no doubt very familiar to you. I look forward to your visit.

Sincerely yours

EGHla

November fourteenth,
1 9 5 1

Mr. Adrian Malone,
100 Spring Grove,
San Anselmo,
California.

Dear Mr. Malone:

We find that the Shahn in our current exhibition is not to be shipped for three weeks and I am therefore sending, for your approval, "Patterson" - which you and Mrs. Malone selected last Saturday.

You both seemed to like the painting so much that I do want to give you the opportunity of seeing it in your own environment, where it can be judged so much more personally than in a gallery. An approval form is enclosed. When you receive the painting, would you be good enough to return the checking slip with your signature.

I am so convinced that when you see the painting at your leisure, you will want to live with it. Do let me know at your earliest convenience.

It was so nice seeing you and I hope that you will pay us another visit before long.

Sincerely yours,

egh-k.
encl.

November seventh,
1 9 5 1

Mr. G. H. Edgell, Director,
Museum of Fine Arts,
Boston 15,
Massachusetts.

Dear Mr. Edgell:

Thank you so much for answering my letter so promptly.

I am very happy that you are now considering the acquisition of a Zerbe. While there is a superb collection at the Institute - it is always so nice to see you that I hope you will come in here as well.

Sincerely yours,

egh-k.

407 South Hope Street
Los Angeles 17, Calif.
November 8, 1951

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Last June while on vacation in New York we stopped in your gallery, but what we liked seemed so beyond our means. However, your Miss Halpern was very gracious and understanding.

Reading the New York Times of last Sunday we learned you have given couples like us the opportunity to own a painting of new artists by offering work ranging in price from $30 to $300. We are still far from the $300 class, but are in the range from $30 to $100.

Perhaps Miss Halpern will select a painting for us and for that purpose enclose a check in the amount of $30 which can apply as payment or part payment of any painting you may select up to $100.

My wife responds to color and to excitment of ideas. She was particularly pleased to see Sam for the first time. Someday we might reach that financial state when we can own one, but not with present taxes.

So --- we're willing to take a chance on buying unseen because we know your judgment has proven so right over the past years and we like what you have.

Sincerely yours,
Martin L Weiss
Martin L Weiss

Self addressed envelope inclosed.

P.S. Mr Wesley Lee Please!

KEN H. PFEIFFER DESIGNER / 10 WEST 55TH STREET, NEW YORK CITY 19, JUDSON 6-2979

November 2/51

The Downtown Galleries
32 East 51st Street
New York City, N. Y.

Dear Sirs:

I am consultant on design to Today's House, a contemporary furniture shop. The Today's House clientele are people with more than a casual interest in good contemporary design; it is my purpose to increase the visual scope of what the shopper sees by including good "live"paintings along with well designed furniture.

My purpose in writing is to inquire if you would be interested in collaborating with Today's House in loaning selected paintings or drawings for short periods.

Today's House is not interested in direct sales of paintings, but we are interested in stimulating customers attention in that direction. We can offer display space, including a short biography of the artist, as well as gallery credit. In addition, our salespeople will refer all interested shoppers to you.

I would appreciate your consideration and comments.

Very truly yours,

Ken H. Pfeiffer

KHP:wbm

are inaugurating the Ground-floor Room. The name has both of the obvious connotations. The specially designed room on the ground floor will be devoted to eight new "discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a Gallery connection and as many others seen in my trips through the country.

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the Gallery is demonstrating its faith not only by contributing the large overhead but that is "save" in making an actual investment in speculative pictures. These will be priced so low that the public may speculate also.

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American Art.

With an ulterior motive in mind, I have carefully chosen several astute collectors to join me in this experiment. You are my choice in Wisconsin. Will you speculate one thousand dollars to be spent during the season in The Ground-floor Room? You will be privileged to make a choice or part of it from the wide variety of individual expression before the public opening. You will be allowed a 10% discount on any purchases in this department. You will have the keen pleasure of betting on the next generation and of helping create greater American art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

Sincerely yours,

egh-k.

P.S.: We have just received word that one of these newcomers has been awarded a thousand dollar prize at the Institute of Chicago. We can't be bad pickers, can we?

AMERICAN INTERNATIONAL MARINE AGENCY
OF NEW YORK, INC.

102 MAIDEN LANE NEW YORK 5, N. Y.

TELEPHONE
DIGBY 4-9200

CABLE ADDRESS
"AMINTMA"

December 19, 1951

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mr. Charles Alan

Re: Pan American Union
Our File No. 3052/49

Gentlemen:

We refer to your letter of November 13th and take pleasure in enclosing herewith releases for $250.00 which we would thank you to execute, also have attested by a notary and returned to this office for the completion of our files.

We also attach our check for $250.00 drawn to the order of Mrs. Sheldon Keck and it is understood that this check is not to be released until you execute and return the appended release.

Yours very truly,

H. W. Magenheimer, Manager
Marine Claims Department

HWM:ap

29 November 1951

Miss Margaret MacKellar
Whitney Museum of American Art
10 West Eighth Street
New York 11, N. Y.

Dear Miss MacKellar:

I hate to be rude - but doesn't the Whitney Museum owe us a piece of Zorach sculpture? Wasn't the arrangement that we would credit the TORSO against the large new piece the museum acquired last Spring? We have a place for the TORSO at the gallery now, so do you think it could sent to us? But I would appreciate it if you could let me know a day in advance of the delivery.

Many thanks.

Sincerely yours,

December 27, 1951

Mrs. Robert F. Windfohr
1900 Spanish Trail
Fort Worth, Texas

Dear Mrs. Windfohr:

Enclosed you will find a photograph of your drawing by Ben Shahn.

Some time ago we wrote directly to Zerbe to send you an autographed catalogue, together with photographs of his paintings you purchased. I am very eager to know whether these have reached you and whether you now have, with this Shahn drawing, the complete set for your records.

I hope you and your family have had a good Christmas and I send you my wishes for a Very Happy New Year.

Sincerely yours

DGH:a

UNIVERSITY OF MAINE
ORONO, MAINE

DEPARTMENT OF ART
CARNEGIE HALL

December 11, 1951

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

My dear Mrs. Halpert:

The recent shipment of Marin watercolors came yesterday in good shape and I have returned the blue slip to you, as required. We shall now be able to proceed with a meeting of the committee with the hope that a selection from these four Marin works can be made within the next week. Your letter of December 6 in which you speak of the special prices which you are able to grant the university is very welcome. I am not so sure our committee will be able to raise any extra minor sum above the amount which has been given to us for the purchase of the Marin painting. Sometimes, administratively, it is impossible to augment a gift of this sort which has been designated for a certain purpose. However, I think I shall allow the group to adjudge the works without consideration of prices, at first, and then meet the problem when a decision has been made.

This is a very impressive group of works and I can see that our committee will not have an easy time making its choice. I have been careful to choose for the committee, however, only people whom I know are familiar with Marin's work. This will help greatly. It is a duty which I would hate to face alone, since I am torn from one to the other as I look at them here in my office.

I shall promise to let you know immediately what our decision brings up, and to return the works to you at the earliest possible date.

Very cordially yours,

VINCENT A. HARTGEN
head, department of art

Hartgen

Leo S. Guthman

November 7, 1951

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

If I had followed your original suggestion and stayed over for this evening, I am certain I would feel much better than I do now. I flew out of New York last night on the 5:00 o'clock. They held us in Cleveland for a few hours--made a pass at Chicago--went part way to Omaha--finally landed in Milwaukee, and from there I took the electric trolley in. I got to bed around 5:00 in the morning, which is not particularly pleasant.

I did want to tell you just how much I enjoyed myself at your opening Monday night. The more I see of you, the greater you grow in my esteem. I was very glad to be able to get a picture by one of your new artists, and I am sure I will enjoy having it. Most of all, I am pleased because I finally am now on your books. Whenever you are ready to ship it, you may ship it to Bradley and Vrooman Company, 2629 South Dearborn Street, Chicago 16, Illinois, marked to my attention. Also, send the invoice out at your convenience.

I am enclosing the comments on the Chicago Show, which I know you will find most interesting.

Regarding the Jack Levine picture, I just spoke to Mrs. Hokin. It was bought from the Encylopedia Brittanica collection; and they had it in their home, but found it was much too large. They offered it for sale at Marshall Field's, but they in turn gave it to the Art Institute in Chicago. The picture is called "The Syndicate." It is now in their permanent collection. This may refresh your recollection.

Again my sincerest thanks. With warmest of personal regards,

Yours sincerely,

Leo Guthman

2629 South Dearborn Street
Chicago 16, Illinois

December fourth,
1 9 5 1

Miss L. Joan Daves,
Harper & Brothers,
49 East 33d Street,
New York 16, N. Y.

Dear Joan Daves:

Well, aren't you a cute trick keeping the secret all to yourself! I was never so astonished but I am glad that you will maintain your connection with Harpers and will still be a working woman. Otherwise I would envy you to a point of resentment. When you are in town, please don't forget that I owe you a big lunch. Phone me so that we can make a date.

I am planning to take a two weeks' vacation, starting about the fifteenth of December and during that time I really plan to make the outline I promised. You will hear from me subsequently.

My best regards and good luck on your split personality.

Sincerely yours,

sgh-k.

December sixth,
1 9 5 1

Mr. Vincent A. Hartgen,
Head, Department of Art,
University of Maine,
Orono, Maine.

Dear Mr. Hartgen:

No doubt by this time you have the second group of Marins and I don't envy you the problem of making a decision among these four rather diversified examples and all of such terrific quality.

Although the prices quoted are very special - based on Marin's attachment to the University - I am taking it upon myself to reduce the $1,200. painting by $100. and the $1,400. and $1,500. paintings by $200 each. I am sure that when your Committee sees the collection it will scrape up the extra minor sum above the original $1,000. allotment.

Incidentally, have you seen the current issue of Time Magazine and the Marin featured in it on page 79?

Sincerely yours,

egh-k.

P. S. The blue slip was enclosed in the package and was probably overlooked. However, since you have sent me the original, I will give you the prices again:

#39/2 "From Cape Split, Maine." $1,400.
#23/4 "Hilltop Autumn, Maine." 1,000.

All mail for me should go to Paul J. Sachs
c/o Widener Library
Room F
Cambridge Mass.

& near to my home.

November fourteenth,
1 9 5 1

Mrs. J. C. Lawrence,
Director,
The University Gallery,
Minneapolis 14, Minnesota.

Dear Mrs. Lawrence:

If you really think that these objects which are very precious to us will receive excellent care, I shall get busy on the selection immediately.

While you mention the number of cases, I have very little to guide me in relation to the amount of material that you can use simultaneously. Since you have had a weathervane exhibition in the past, you have some idea of space requirement. Suppose you let me know how many weathervanes and how many paintings of different media you can use. As soon as I hear from you I shall make up the list. You can then arrange with Hayes, who seems to be the best in relation to sculpture packing, to pick up the material about the first of December.

If you have received our announcement of the Ground-floor Room, you will note that we are using it exclusively for the work of nine new "discoveries". The Folk Art has been removed from these quarters entirely and will be shown by appointment only to museum people and special collectors. The Ground-floor Room opened on November sixth and is a howling success.

Sincerely yours,

egh-k.

December 15, 1951

Mr. Lawrence M. C. Smith
President, American Federation of Arts
512 Western Savings Fund Bldg.
Philadelphia, 7, Penna.

Dear Mr. Smith:

It gives me great pleasure to enclose two checks made to the order of the American Federation of Arts, representing two separate grants from the Edith Gregor Halpert Foundation, Inc., for the following purposes:

1. One Thousand Dollars to be used for awards to art critics or other writers who have during the year of 1951 written a magazine or a newspaper review, a catalog, or a book, which in the opinion of a committee appointed early in 1952 has in each of the four categories contributed most toward the further development of American art and helps the living American artist.

2. One Thousand Dollars to be used for the purpose of completing a survey of the art world, including the number of professional artists, the amount of money expended on American art by museums, universities, other institutions, and the public, as well as various other data of similar nature to be outlined in a forthcoming statement.

It is understood that both grants are to be anonymous insofar as the name of the Foundation is concerned, but that the name of the Federation may be used at the committee's discretion. Detailed recommendations will follow shortly.

Sincerely yours,

Treasurer
Edith Gregor Halpert Foundation, Inc.

[illegible]

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

November 20, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith Halpert:

After writing our last letter to you the announcement of your Ground Floor Room came in, and it sounds as though it would be another success - one of the many fresh ideas with which Edith Halpert has through several years stepped out in front. You certainly do come forth with original ideas, and this sounds as though it should certainly be a"howling success".

Since you make such a point now of the especially excellent care which should be afforded the American Folk Arts material, I find myself becoming a bit apprehensive over the fact that even with all reasonable care things can happen, but I assure you that we shall exert every effort to handle the material to the best of our ability.

The space in which we are to show the Folk Art material is not the same space in which we had the weather vanes. For that exhibit we used the Gallery. The space where we would show the Folk Art is additional space of about 500 running feet. This has been recently added to our Gallery exhibition space. New lighting has been installed and space between marble pillars has been used to install five large cases. These cases are each seven feet long, about 24 inches deep with exhibition space approximately three feet high, however, this height can be extended.

Only the south section of our exhibition space will be used for the Folk Arts however, which would take about 150 running feet. On the backs of our cases the fractur work could be shown as well as the mourning pictures and the velvet or tinsel pictures - in other words, the smaller framed pieces. We do have bays at the top of the stairs where we could install a battery of cases which are in one large unit. These are about 24 inches wide by about 30 inches high. There are six of these. We can be quite flexible in the amount of space, therefore, you see, and will be governed by the amount of material you feel you should send us. However, we have space for a rather large exhibition. I would say as much as would fill your two rooms that you formerly had downstairs.

328 W. WILLOW STREET
CHICAGO 14, ILLINOIS
NOVEMBER 28, 1951

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

THANK YOU FOR YOUR LETTER AND OFFER TO CONSIDER MY WORK FOR YOUR GALLERY. I DO NOT WISH, HOWEVER, TO DEPART FROM MY PRACTICE OF NOT OFFERING MY WORK FOR SALE. FOR THIS REASON I AM NOT SENDING PHOTOGRAPHS AS MENTIONED IN YOUR LETTER. AGAIN, THANK YOU.

CORDIALLY

ROBERT NICKLE

December 19, 1960

Mr. Selden Rodman
c/o Harper & Bros
49 East 33 Street
New York, N. Y.

Dear Mr. Rodman:

In reply to your letter I shall be glad to give permission for the reproduction of the following pictures, with the courtesy lines given:

"New York"
Collection of Mr. and Mrs. James Schramm

"Patterson"
Courtesy The Downtown Gallery

"World's Greatest Comics"
Collection Edith Gregor Halpert

"Three Doors"
Collection Charles Alan

"Man Reclining"
Collection Lawrence Allen

"Spring on Morton Street"
Photograph - Courtesy The Downtown Gallery

You may also use "Bartolomeo Vanzetti" if you desire crediting it to me when you do so.

Sincerely yours

EGHla

November 1, 1951.

Mr. Theodore D. Tausaig,
161 William Street,
New York, N. Y.

Dear Ted:

As I advised you, the entire contents of the American Folk Art Gallery, with a few exceptions, have been moved to the Day and Meyer warehouse where they will remain indefinitely, unless sold or exhibited elsewhere. We discussed the advisability of removing them from our insurance list entirely - insuring them only when the objects are sent out on exhibition. The building is fireproof and the contents not subject to theft. Please let me have your ideas on the subject.

Also, I am sending you the collection of correspondence which transpired in connection with a number of claims. You were good enough to offer your assistance in this matter - which will be most gratefully received.

Recently we have been told that we would get better service in the adjustment of our claims if we were able to specify that the insurers send us a representative of the Albert R. Lee Company, rather than Mr. William Soper, who is the adjuster most often sent to us. Would you tell us whether or not we have the right to specify the adjuster we prefer when paintings or sculpture are damaged in outside exhibitions?

Sincerely yours,

gh-k.
encl.

FORT WORTH STAR-TELEGRAM
★ MORNING ★ EVENING ★ SUNDAY

Nov. 27,1951

Mrs. Edith Halpert
Downtown Gallery
New York City, N.Y.

Dear Mrs. Halpert:

I will be in New York the week of Dec. 4, and am looking forward to a visit to your gallery.

I plan to do aseries of stories on museums and galleries in the city, and will contact you when I arrive.

Sincerely,
Nelda C. Jenkins
Art Editor

December 29, 1961

Mr. M. E. Culberg
Culberg Asbestos and Cork Co.
1402-10 North Halsted
Chicago, Illinois

Dear Mr. Culberg:

Since I could not tempt you with our Christmas exhibition of "bargains", I am writing you again to invite you to an expensive show. This time I am referring to the 1961 John Marin Paintings which will be put on view on January 2nd and will continue on exhibition through the month.

In his eighty-second year (like Matisse), Marin is creating with even greater vigor and with brilliant new ideas. The twenty paintings in the exhibition equally distributed between oils and watercolors, are superb and I am very eager to have you experience this exhibition. I am sure you will enjoy it and I know that I will enjoy seeing you again. I still recall our previous meeting with great pleasure.

Sincerely yours

[redacted]

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

Feb 21

December 13, 1951

Mr. Charles Alan
Associate Director
The Downtown Gallery
New York 22, N. Y.

Dear Mr. Alan:

I had no idea that you were holding out any paintings for us or certainly I would have written you sooner. It is very kind of you to hold them out. Please do not continue to do so.

The problem here is that a selection was made by the Art Committee of the Society, but we are finding it difficult to get six paintings by each of the artists. I doubt that you could send us six by any one of the younger artists in your gallery. Anyway we are making substitutes for those we cannot get and I was waiting until the final choice was made until I wrote you.

Though I would like very much to include artists in your group, this selection was a committee choice and unfortunately so far none of the artists in your gallery have been selected.

I am sorry to have inconvenienced you in any way. I hope you will accept my apologies. Thanks very much for telling me about shipping around the holidays. Some day I hope to be in a better position to show the many important artists in your gallery. I am very sorry this happened.

Sincerely,

Ed. Dwight

Edward H. Dwight

relations program about the same
as I used it at Encyclopaedia
Britannica.

While there is nothing startlingly new about this to you, it is worthy of consideration in my case, as I do have a good working knowledge of the art field, plus a practical and long experience in business and a proven "know-how of making such an idea work.

So if you know of any persons of organizations who might be interested or to whom you might care to recommend me, then please send it along, I would be always most grateful to you.

With kindest personal regards, I am,

Sincerely,

Norman Price

December 27, 1961

Mr. Hoke Levin
1647 Belmont Drive
Detroit 3, Michigan

Dear Mr. Levin:

Thank you for your letter.

Instead of describing the picture to you, I am having it photographed today and shall send you a print. Unfortunately there is no way of giving you an impression of the superb color organization of the picture, but if you like the photograph, we can send the painting to you on approval.

Needless to say it is not only an important work of art, but also a valuable document. The price is $750.

My best wishes to you and Mrs. Levin for a very Happy New Year.

Sincerely yours

EGHla

November 30, 1951

Mr. Vincent A. Hartgen
Head, Department of Art
University of Maine
Orono, Maine

Dear Mr. Hartgen:

I hope you dont think we are a disorganized bunch here, but what with the Marin Room, the regular gallery activities, and the addition of the Ground Floor Gallery, life has been very hectic here. Two pictures were shipped to you before I had a chance to select two others. These will be on the way on Monday so that you may have a more varied collection of really top paintings in four different directions for your committee's selection. The two pictures I am shipping you have just been taken out of storage where we retain a good many of the top examples for future showing.

I hope you will be pleased with my choice.

Sincerely yours

EGH:la

AMERICAN INTERNATIONAL MARINE AGENCY
OF NEW YORK, INC.
102 MAIDEN LANE NEW YORK 5, N. Y.
TELEPHONE DIGBY 4-8200
CABLE ADDRESS "AMINTMA"

November 8, 1951

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Mr. Charles Alan

Re: Pan American Union
Our File No. 3052/51

Gentlemen:

We confirm telephone conversation with your Mr. Alan, about a week ago, advising you that underwriters, in order to dispose of this long outstanding matter, are willing to agree to settlement in the amount of $250 with respect to all claims.

It is our understanding that upon receipt of our confirmation of the payment of $250.00 you would forward us full release, also authorize us to pay Mrs. Sheldon Keck the foregoing amount. Upon receipt of your advices we will be glad to give the matter prompt attention.

Yours very truly,

H. W. Magenheimer, Manager
Marine Claims Department

HWM:ap

I have just returned from my trip today. I cannot say that I had fun in Springfield at the conference, nor in St. Louis, or Columbus, or Chicago because I battled the elements all the way. If the papers have been following our storms out here you will know what I mean. Therefore, today I feel kind of warmed down, especially after my combatting with the terrific winds and storm in Chicago.

I sincerely hope that we may hear shortly that the material will be on the way, and if our explanation above does not suit the requirements which you would like to stipulate our having this material, please let us know.

Warmest greetings to you.

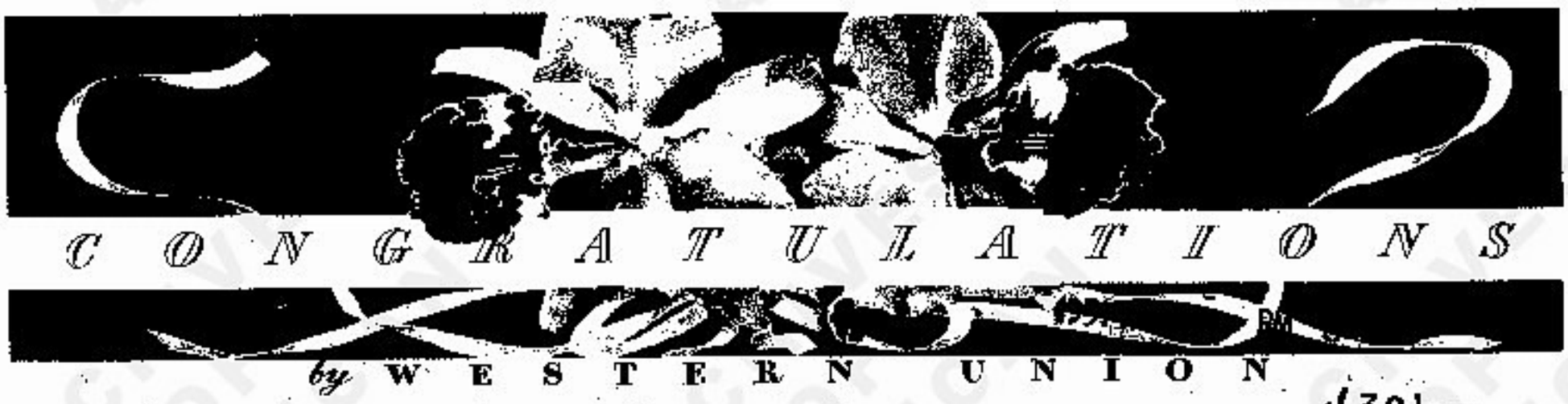
Most cordially,

Ruth Lawrence J.

(Mrs.) J. C. Lawrence
Director

jcl/jh

763



(38)

NA534 CGN PD=NEWYORK NY 5 805P=

EDITH HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST=

TERRIBLY SORRY UNEXPECTED EMERGENCY PREVENTS MY COMING TO OPENING VERY BEST WISHES FOR SUCCESS OF THE GROUND FLOOR ROOM=

RENE HARNONCOURT=

[Nov. 5, 1951]

November fourteenth,
1 9 5 1

Mr. Robert Nickle,
651 West North Avenue,
Chicago 10,
Illinois.

Dear Mr. Nickle:

I have had some correspondence with both Mr. Sweet and Mr. Rich at the Art Institute of Chicago and they suggest I write to you directly.

Would you be interested in sending us photographs of your work with the idea that we might consider including you on our list in the future. If you care to send these, will you be good enough to indicate sizes and approximate selling prices on the reverse side of each photograph.

Thank you for your courtesy.

Sincerely yours,

egh-k.

MRS. ERNEST FREDERICK EIDLITZ
5275 ARLINGTON AVENUE
RIVERDALE-ON-HUDSON, NEW YORK ~~63~~ 71, N. Y.

Nov 29. '51

Dear Mrs. Hufford

I would like to see the paintings before they are shipped as I perhaps would want them until I get them to Canada.

I'll stop in next week.

Check enclosed. Note from no deduction — Paris an error re the price of Rising Tide (Should be 1300 not 1500) & add to the amount $2300. Sincerely

Dorothy Meigs Eidlitz

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

COPY

November 19, 1951

Mr. M. H. Wachter
Western Adjustment and Insp. Co.
1207 Akron Savings & Loan Bldg.
Akron, Ohio

Dear Mr. Wachter:

I have received the enclosed letter from Mrs. Halpert of the Downtown Gallery. In view of our conversation this fall, I am surprised to find that this claim is not yet settled. Would you write to her and take any further steps needed to clear up this matter quickly? There must certainly be some way to bring this long drawn out affair to a conclusion. I confess it has gone quite past the point of embarrassment for me. Finally, I would much appreciate it if you could keep me posted on action taken.

Yours sincerely,

Director

Dec. 3, 1951

Dear Mrs. Halpert;

Opening at the Met this week Mr. Egon Weiner has included in the sculpture show a ~~F~~ compelling piece of sculpture called "Moses." Weiner is from Vienna but has been teaching sculpture and drawing at the Art Institute for the last 7 years and I think his entry really deserves a good look. If you'd down there this week I would appreciate it if you'd give Moses a little extra look-see. Thanks –

cordially

John Rogers Cox

P.S. It seems Eleanor Jewett of the Chicago Trib. took our choices at youngstown for several panning – not that it matters from the source.

J.R.C.

C96

December sixth,
1 9 5 1

Dear Miss Judis:

Because I like you so much, I am sending you this advance notice of our Christmas show, which opens on Tuesday, December eleventh.

All of our artists have come through with superb new examples of their work, all priced from $500. down to $25. There are so many rare "buys" for Christmas gifts to your dearest friends and for yourself that I am extending a special invitation to you and Mr. Herbert to come in on Monday preceding the official opening to make an early choice.

Sincerely yours,

Miss Bernice Judis,
The Park Lane,
299 Park Avenue,
New York, N. Y.

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY • FORT WORTH, TEXAS

December 11, 1951

Edith Halpert
Downtown Gallery
New York, New York

Dear Edith:

I think I have Longhi, Supertable, Patio and the Dove sold. They will be bought for the museum unless something fouls me up.

It all adds up to more than the guy wants to spend but I'm still hoping to push him over. Can you give me any thing to work with. For instance Longhi seems high, can I have any margin to play with (if necessary) by applying wherever it seems necessary.

Patio is currently the least liked but it fits a certain room so well that I think I can make it stick.

Merry Xmas,

D. S. Defenbacher
Director

December 27, 1951

Mr. Parke Rouse, Jr.
Director of Publications
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Rouse:

I shall indeed be glad to help in any way with the catalogue of Mrs. John D. Rockefeller's collection. As I mentioned during my talk in Williamsburg last year, I feel very sentimental about this collection. As you probably know, I suggested the plan to Mrs. Rockefeller originally and assembled more than 90% of the collection, working with her closely over a long period of years in connection with this and her modern collection.

As you probably also know, I planned, designed and wrote all of the copy with the exception of Mr. Cogar's introduction for the original catalogue. My foreword, which appeared in this, was dropped for some reason in the second printing, although much of the material was incorporated under the new signature. I said nothing about it at the time, but might take this occasion to express my sentiments in the matter. However, since the material in the original foreword has been so frequently used in various publications over various signatures, I have become more or less adjusted to the idea.

In issuing a new catalogue, may I suggest that credits be made on a number of the items. From time to time as artists have been identified, I communicated with Williamsburg to make the changes. When the pictures were originally sold to Mrs. Rockefeller, for safety sake, there were no attributions in many instances because we were not absolutely certain as to provenance. Subsequently, with the great amount of research done by several scholars and through additional acquisitions and checking, a number of subjects and names can be honestly attributed at this time and I believe it is important to incor-

Mr. Boris Mirski

Tentatively the shows planned are the Siporin, Folk Art, Dove, Marin, Group, but you will have examples of the work of a number of artists consistently together with a photographic record of pictures available.

It was wonderful having the opportunity to really talk with you, and I hope that you were not too weary when you got back to Boston.

My best regards to Aida and the gallery personnel.

Sincerely yours,

EGHla

December 11, 1951.

Dear David:

By this time you should have received your painting "Third and Icarus" by Louis Guglielmi, which you so kindly lent for his one-man exhibition.

I just wanted you to know how much the gallery and the artist appreciated your generosity in making this loan and how much your painting contributed to the success of the exhibition.

Sincerely yours,

Mr. David M. Solinger,
39 Broadway,
New York, N.Y.

ALSO SENT TO: Mr. Hyman Rubin.
Mr. Hermon More (Whitney)
Mr. Robert D. Hale (Metropolitan)
Mr. Trumbull Barton.
Mr. Roy Neuberger.

November fourteenth,
1 9 5 1

Mr. William Einstein,
Presse Publicite,
Aix-en-Provence,
FRANCE.

Mr. and Mrs. Dabo were here the other day and left with me a group of photographs of your work.

Of course I recall meeting you a number of times at American Place and also recall seeing some of your work there. O'Keeffe wrote me about you several months ago and I replied at the time, explaining my own situation in connection with any additions to the gallery roster.

As you know, I have been at this for twenty-five years and not having the stamina of Stieglitz I am trying to reduce my responsibilities at this time rather than increase them. However just recently - as a matter of fact on the 25th anniversary of the gallery - we opened a new department called The Ground-floor Room, which is devoted to the work of unknown young artists who are basically only promissory notes. This was done with the double intention of helping young artists and of contacting a young clientele who, in time, will develop with the artists and will eventually also see the work of the more established men. This has been an overwhelming task and we cannot do anything further at the present time in relation to additions. In our regular gallery we are making no increases whatsoever, as we feel very strongly our responsibility to the men who have been with us anywhere from five to twenty-five years. Thus, I cannot see - as I explained to O'Keeffe - how you would fit in. Certainly you can't be introduced as a young beginner and we definitely are not adding to the old timers. If we did, it would be a long, slow struggle as it takes an average of about five years to really promote an artist in this country.

What I would suggest - and I suggested that to Mr. Dabo - is that he approach one of the newer galleries which has not yet built up a permanent list for which

November twenty-fourth,
1 9 5 1

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Mrs. Webb:

I thought you would like to know what Mr. Rogers had to say about his visit to Sethburne, and so I am quoting from his letter of October 18th:

"Mrs. Webb certainly is a delightful person and gave us a wonderful time.

She really has a superb group of folk art material, quite overwhelming as to its range and quality, and we all felt that she is doing a really outstanding job in reconstruction, and she certainly has an able adjutant in Mr. Wiggins for just the thing she is doing.

My only suggestion is that, when the folk art collection goes into its final home, there might be some eliminations which would give greater force to the whole.

It is simply astounding to me how she has been able to do what she has done practically on her own, and I have nothing but the highest admiration for her accomplishments, and incidentally for yours in the background.

Sincerely yours,

egh-k.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

December 26, 1951

Akron

Mr. Theodore D. Taussig
161 William Street
New York, N. Y.

Dear Ted:

I am very curious to know what has taken place in connection with the Akron Art Institute matter.

A copy of a letter I received on November 20th is enclosed.

Sincerely yours

Edith

EGH:la

P.S. So are the schedules.

18 December 1951

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

Mr. Root was at the gallery last week. Unfortunately we had sold and delivered all the architectural subjects by Zerbe which relate in any way to COLUMBUS CASTLES. I showed him the other versions of the DIESEL ENGINE that are here. How impressed he was I can not tell you. My feeling is that he would like the architectural painting better. I have never seen COLUMBUS CASTLES but, from the photograph, it seems to relate to a painting purchased last year by the Munson-Williams-Proctor Institute and about which Mr. Root is quite enthusiastic.

Are you aware that in January or February The Art News is running a story on "how Zerbe paints a picture" by Fred Wight. The picture is the DIESEL ENGINE and it will be reproduced in color - a full page color-plate. It may be that the color-plate has been made and it may be that there are proofs available. Would you like me to check on this and perhaps send some copies to your committee?

A very merry Christmas to you -

Sincerely yours,

November 8, 1951.

Miss Dorothy Miller,
Curator of the Museum Collections,
Museum of Modern Art,
11 West 53d Street,
New York 19, N. Y.

Dear Dorothy:

I understand that Reuben Tam spoke with you about borrowing his painting in the Museum's collection for exhibition at the National Institute of Arts and Letters from November 30th through December 16, 1951. He also told me that you had said this would be possible, and of course we are grateful to you.

According to the letter I have had from the National Institute, the paintings will be collected by Thorn's Express on Thursday November 15th. I don't know who should be considered responsible for the loan but if you feel it would be simpler for this gallery to be the borrower, send the forms directly to me and I will fill them out.

Again our thanks.

Sincerely yours,

ds-k.

Nov. 15th 1951.

Dear Edith Halpert:-

Yes, I'm coming to see you and it has a two-fold purpose, maybe threefold. No.1 is that I need to talk with some one that inspires me. At this point I'm fed up with the local mediocre intellect - not that I'm an Einstein, but it is that we are different in our line of thinking, and our ywrd sticks are of a different measurement.

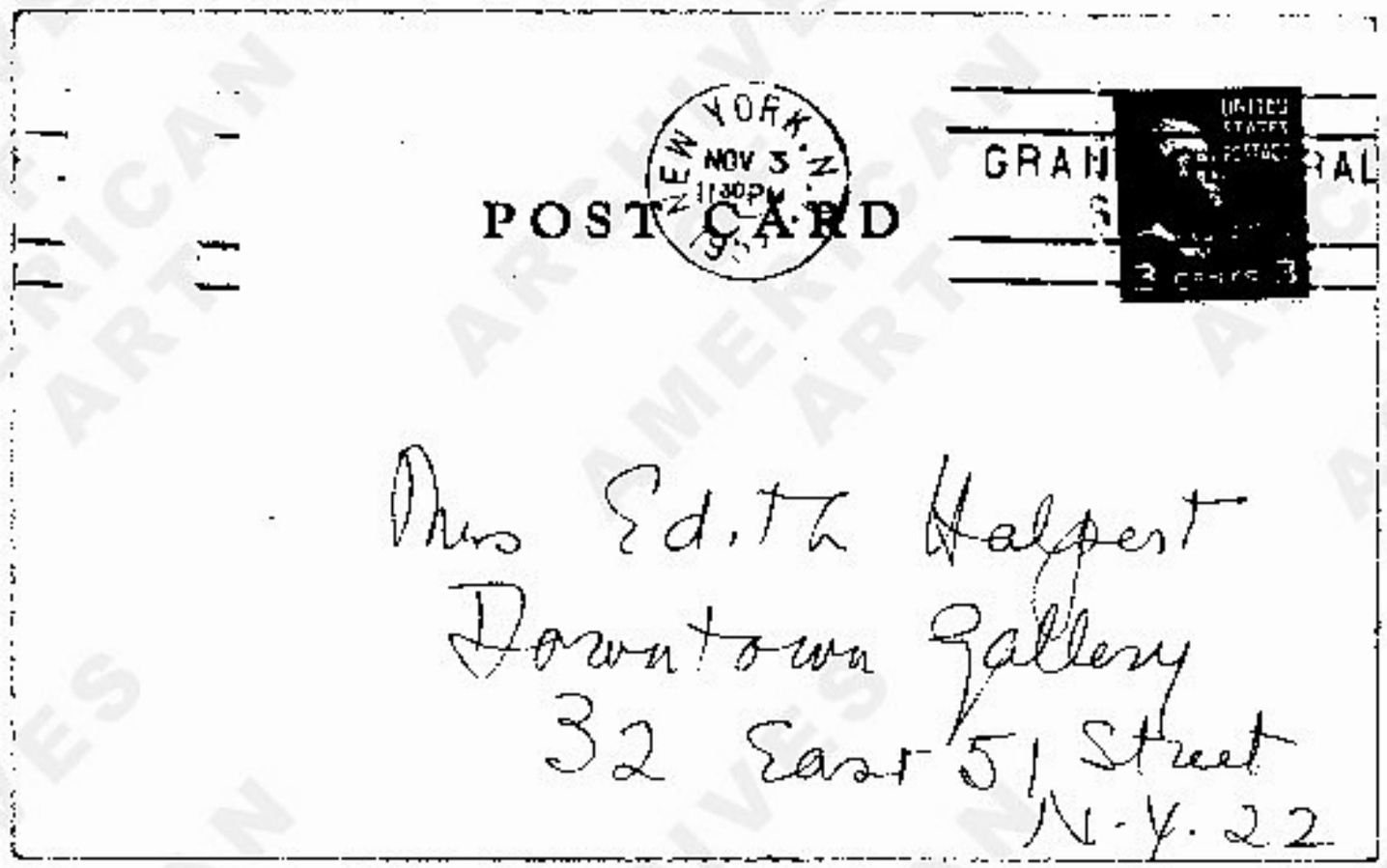
No. 2, I want to look at your collection of sculpture that you have in your basement. Sometimes it is a help to re-new one's acquaintance with the tastes and likes and dis-likes of certain people interested in mutual things, that is, mutual as far as can be natural. In my business, I have so many different demands of wide and varied tastes, that it behooves me to be better acquainted and more intimate with tastes of those who are more aesthetic and have more then that that just meets the casual eye.

Concerning the long table; I wrote Mrs. Webb about it. If you recall you told me to do so. She replied that she was not interested at that time and thanked me very much for thinking of her, consequently I sold it to the Conn. Antiquarian Society. However, I have another table almost as long and much earlier and prettier on which I think you will agree. It too, has the old red paint, very bright red & with a delightful patina, very narrow top and good early turned tavern table legs without stretchers. This, as you know is earlier then tapered legs and much prettier. It, too, is a tobacco hand table from the Conn. valley. The lighting fixture is still available and looks the same over this table as the other one.

The price of this table is $285.00 to the Gallery & I shall ask Mrs Webb $400.00

ying to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]



December seventh,
1 9 5 1

Mr. James Laughlin,
New Directions,
Norfolk, Connecticut.

Dear Mr. Laughlin:

Indeed, I am very much interested in the proposal for the magazine, which you enclosed in your letter. I think it is an excellent idea and highly approve of the purpose and the organization. The idea of rotating editors is an excellent one because it eliminates the possibility of the publication becoming a static affair. In the painting and sculpture division, it is particularly valuable to follow this policy because so many of the writers have such concentrated ideas and such favored categories.

You certainly have our permission to use Ben Shahn's material for your pilot issue. The acknowledgment should read "Photograph Courtesy of the Downtown Gallery" and, in the event that a painting is owned by an institution or a private collector, further permission must be obtained from the owner, and the credit line given as indicated by him.

If I can be of any assistance, I shall be delighted, as I am very enthusiastic about the project.

Sincerely yours,

egh-k.

MRS. ERNEST FREDERICK EIDLITZ
5275 ARLINGTON AVENUE
RIVERDALE-ON-HUDSON NEW YORK 71, N. Y.

Nov 24 '51

Dear Mrs Halpert —

Have you sent the paintings to Gainsborough? I wanted to see them first. Let me know

Also — please send correct bill — This doesn't add right — is not price quoted & omits my $250 - deposit

Sincerely
Dorothy Morris Eidlitz

December fifth,
1 9 5 1

Dear Mr. Gulberg:

If you are planning to be in New York between December eleventh and the first of the year, you will have an opportunity of buying the most extraordinary Christmas presents and carve a niche for yourself in the bosoms of your friends - or you may even want to indulge yourself.

Seriously, we are putting on our 26th Annual Christmas show but with so many examples in the low price category that you can make a cross-section of American art for the price of a Kaiser Frazer car.

I do hope you will come in. It will be so nice to see you again and, of course, we can show you more expensive numbers in the show room.

Sincerely yours,

Mr. M. E. Gulberg,
Gulberg Asbestos & Cork Co.,
1402-10 North Halsted,
Chicago, Illinois.

November seventh,
1 9 5 1

Mrs. E. R. Bahan,
1913 Hillcrest,
Fort Worth, Texas.

Dear Mrs. Bahan:

When I woke up this morning and saw the weather situation, I hoped that you didn't set off for Texas. However, the hotel operator said you did check out. I am very concerned about you and hope that when you get home you will take time to drop me a note to tell me how you are.

It was wonderful seeing you and I so enjoyed meeting your son and daughter-in-law. I look forward to hearing from you.

Sincerely yours,

egh-k.

y yours, will be

December seventh,
1 9 5 1

angelfl Lonts'

Sincerely yours,

Dear Mrs. Berdeau:

After considerable coaxing, we have succeeded in obtaining for exhibition at the Four Arts the magnificient O'Keeffe painting "Lavender Iris". This, as you may recall, was the O'Keeffe you and Col. Berdeau were so taken with.

Having the picture in Palm Beach, where you may see it at your leisure, will, I am sure, convince you that it should be added to your collection. There is nothing like putting temptation at such close range.

It was so nice seeing you and Col. Berdeau but I regret that the gallery was in such a hectic state during your visit. We have since adjusted ourselves to the greatly increased attendance and the gallery once more is functioning normally.

I hope your stay in Palm Beach will be a very pleasant one.

Sincerely yours,

Mrs. Le Ray Berdeau,
Villa Today,
Palm Beach, Florida.

J. C. HARDING, PRESIDENT
E. A. HENNE, VICE PRESIDENT
R. A. SELLERY, EXEC. VICE PRESIDENT

WESTERN ADJUSTMENT AND INSPECTION COMPANY

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November 20, 1951

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Your letter of November 15, 1951 addressed to Mr. George D. Culler, Director of Akron Art Institute has been received by this office.

We are forwarding your letter together with a request that immediate contact be made with you to, Mr. A. C. Bennett, General Adjuster, General Adjustment Bureau, Inc., Empire State Building, New York, N.Y.

Very truly yours,

E. H. Wuchter

E. H. Wuchter,
Adjuster

EHW:PK

When I came across Mrs. Franklin Pearce and Franklin Pearce they looked strangely familiar, and then I realized that they were part of Mother Lawrence's family. However, they are not to be held in reverence certainly because my impression is that if he is the one who was President of the United States, he was undoubtedly the worst president we have ever had, so I do not have any sentimental attachment, but I thought it would be interesting for you to know this.

I sincerely trust the New Year will be a bigger and greater, more satisfying year then any yet and trust all goes well with you.

Most sincerely,

Ruth Lawrence

(Mrs.) J. C. Lawrence Jr.
Director

jcl/jh
encl
cc: Majdrakoff

The painting we bought is by Janet Turner and I think some time you should take a look at some of her work. She had a picture in the Metropolitan Show last year and I just read that Smith College bought one of her latest works.

A week later Alexander Calder was here for the opening of his show at the Contemporary Arts Museum. Carol and I entertained for him at our home and also spent some more time with him. He is a very enjoyable person. Incidentally, he has a very good show here along with some works by Miro.

Last week we were in Austin and spent some time with some of the members of the Fine Arts Department of the University of Texas. They have a very good Department and the work s of some of the artists are excellent. We especially liked some things being done by Seymour Fogel. He used to be with the Mortimer Levitt Gallery in New York. He is another person whose work I think you should take a look at.

I am glad that you included Bob Preusser in your new stable. However, I must admit that I cannot agree with the proposition you offered him. I will argue that point with you when we are next together.

I hope the preceding paragraphs bring you up to date on our activities and we will fill in any other voids in a few weeks.

With best regards,

Yours sincerely,

Ben

RDS/ps

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY · ANDOVER, MASSACHUSETTS

December 15, 1951

Dear Charles:

One or two of the Art Committee found that they were unable to judge the merits of the two pictures by Karl Zerbe which were presented to them for consideration without seeing something of the pictures themselves. Perhaps it was silly of me to try and accomplish this by photograph. However, they are sympathetic to the acquisition of something by Karl. It is merely a matter of fixing on the picture.

By the time you receive this note, you may have had a visit from Edward Root for I asked him to look at the two smaller versions of the same subject matter which provided the basis for "Columbus Castles" and "Diesel No. 5". Perhaps on the basis of seeing the color of these two and knowing the composition of the two larger paintings from the photographs, we can arrive at a decision without finding it necessary to retrieve the other two pictures from the travelling show.

Cordially,

Bart.

Bartlett H. Hayes, Jr.
Director

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

November fifteenth,
1 9 5 1

Mr. Leo S. Guthman,
2629 South Dearborn Street,
Chicago 16, Illinois.

Dear Mr. Guthman:

Your travel-log sounds very distressing but I am sure that the experience did not keep you down very long.

The second paragraph of your letter is very flattering. Naturally I, too, am pleased that you are on our books and I hope that in time your ledger sheet will look like a Paul Klee.

By the end of this week we will ship your painting to the address listed. It might interest you to know that Reiss is almost entirely sold out, with only two more pictures to go. These have been tucked away so that we may have them for exhibition purposes.

The attendance after the private opening has been simply fabulous and Stanley Marcus mentioned that he thought he was in Filene's basement. Our problem from this point is more pictures rather than more customers, but we are honestly delighted with the response and the fact that these boys will be able to continue producing without any financial stress. I am of the school that believes in a full stomach and a well-tailored suit. I cannot even bear the opera "La Boheme", to which I was taken consistently in my early days as a dealer, because my clients thought it was so appropriate.

Many thanks for sending me the clippings and particularly for the information regarding the Jack Levine. If the government ever starts an

December 29, 1961

Mr. Samuel A. Marx
1325 North Astor Street
Chicago 10, Illinois

Dear Mr. Marx:

Since I could not tempt you with an inexpensive proposal, I am writing again to see whether I can break you down with an expensive one.

On January 2nd we are opening a one-man show of the most recent paintings by John Marin. Equally divided between oil and watercolors, the 1961 production is really extraordinary, even for our number one artist. In his eighty-two years (like Matisse) he is painting with the most amazing vitality and with the fresh inventive quality that keeps him in the front ranks in the field of contemporary art -- and this is inclusive.

I am so eager to convince you of Marin's greatness and his place in your outstanding collection, that I sincerely hope to see you and Mrs. Marx during the exhibition. While the one-man show is current in the main gallery, a retrospective group of his work will be on view in the John Marin Room on the first floor.

Do come in. My very best wishes to you and Mrs. Marx for a very Happy New Year.

Sincerely yours

DSKLa

November fifteenth,
1 9 5 1

Mr. Martin L. Weiss,
407 South Hope Street,
Los Angeles 17,
California.

Dear Mr. Weiss:

I was very much touched by your letter and am pleased with your confidence. However, it is very difficult for me to make a specific selection because all nine artists in the group are equally exciting to me, each in his own personal category. I have gone over the list carefully and have looked at a number of the pictures and am still at a loss. I have narrowed down the selection to two artists - Katzman and Meigs - and am therefore sending you one of each to give you the opportunity of making the final choice.

With the tremendous success and the extraordinary response to The Ground-floor Room, we cannot afford to have pictures out for any length of time. Therefore, I would appreciate very much an immediate decision on your part and the return of the painting you are not retaining.

Sincerely yours,

egh-k.

December 13, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Harpers is publishing next Fall my study of Ben Shahn, to be entitled PORTRAIT OF THE ARTIST AS AN AMERICAN, and I would appreciate your permission to include in it, with proper credit, reproductions of "Departure" and "New York" from the Downtown Gallery's collection, "Spring on Morton Street" from collection unknown, and "World's Greatest Comics" from your own collection.

Would you also ask Charles Alan whether I may have his permission to reproduce "Three Doors" and Lawrence Allen for his drawing, "Man Reclining"?

Since there is just a possibility I will be able to include also your "Bartolomeo Vanzetti" perhaps I had better get permission for that one too.

Thanking you for your trouble in this matter, I am,

Very sincerely yours,

Selden Rodman

Selden Rodman

% Harper & Bros. (Miss Rosa Mencher)
49 East 33rd Street, New York City

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

November 27, 1951

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I suppose by now other people also must have called your attention to the strange "resemblance" between Floyd Johnson's Woman with Violin (repr. "Art News", Nov. 1951, p.47) and Kokoschka's Portrait of Duchess of Rohan-Montesquieu, 1908 in the Folkwang Museum in Hagen (repr.f.i. Paul Westheim, Kokoschka monograph, 1918 or Edith Hoffmann, Kokoschka monograph, fig. XVIII). Anyway, I thought I should let you know about it.

Best regards,

Yours very sincerely,

H. Schwarz

Heinrich Schwarz
Curator of Paintings,
Drawings & Prints

HS/lw

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

[redacted]

THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery
32 E. 51st St.
New York City

OLIVER B. JAMES
SECURITY BUILDING
PHOENIX, ARIZONA

8 Mar 51.

Dear Alan:-
If "Variations 1948" by N. Spencer, which I see on the outside of magazine of Art is for sale, would you kindly let me know price and dimensions. Letter are most grim in the mag.

Very sorry to miss your Spencer show, and also miss my Spencer which I gave to Arizona State College do you know.

Yours sincerely
Oliver B. James

PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

November 30, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for returning the questionnaires about the pictures you are lending for our forthcoming exhibition, "Sea and Shore." With regard to the date these paintings are to be collected, we have just heard from Budworth that they will be picked up on Thursday, December 13, and we would appreciate your making note of this new date.

Also, please send us together with your bill one print each of the Tam, the Dove, the Karfiol, and the Marin.

CA

Sincerely yours,

Norma Fitzgerald

Norma Fitzgerald
Assistant to the Director

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

November 12, 1951

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Charles:

We shall be glad to lend the Reuben Tam painting "Moons and Shoals" to the Institute of Arts and Letters from November 30 through December 16. I note the collection date by Thorn's Express is November 15. We will make the loan directly to the Institute instead of through the Downtown Gallery.

Sincerely,

Dorothy C. Miller

Dorothy C. Miller
Curator of the Museum Collections

DCM:fr

CABLE ADDRESS "SOLAR"

TELEPHONE: FRANKLIN 9-9211

SOLAR AIRCRAFT COMPANY

OFFICE OF THE PRESIDENT

SAN DIEGO 12, CALIFORNIA

November 13, 1951

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

My dear Mrs. Halpert:

Finally I arrived back home and find your interesting letter of October 9. Even without this kind invitation to visit The Downtown Gallery, I was on the point of dropping in to see you about two weeks ago when again I was in New York but the opportunity was not present as it was a rushed trip. Nevertheless, I will avail myself of the privilege and I promise myself the pleasure of another visit with you and your staff.

Yours sincerely,

Edmund T. Price

Edmund T. Price

December 27, 1951

Mrs. Gilbert Kahn
218 East 82 Street
New York 21, N. Y.

Dear Mrs. Kahn:

I am sorry that I did not have the pleasure of meeting you when you were in the gallery some time ago.

On January 2nd a one-man exhibition of paintings by John Marin will be placed on view. These will represent his 1951 production and will include both oils and watercolors he painted during the year. I am very eager to have you see this group, together with the new cross section we are showing in the John Marin Room. Wont you and Mr. Kahn come in. It will be nice to meet you.

Sincerely yours

EMHla

acts as a safeguard while the pictures are stored in our racks.

Now that we are over the first rush of enthusiasm and are beginning to get a little experience at running this new undertaking, certain problems have become apparent which I felt needed clarification. As I have said before, we are anxious to have this project a success from the point of view of the artists, the galleries, and the Museum, and ~~that~~ the best guarantee for this success will be the maintaining of a high standard of quality among the selections to be found in the Lending Service.

We do sincerely hope that you will continue to give your help and cooperation in the coming months.

Sincerely yours,

Blanchette Rockefeller

Mrs. John D. Rockefeller 3rd

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

December 5, 1951.

Mrs. J. Watson Webb,
740 Park Avenue,
New York 21, N. Y.

Dear Mrs. Webb:

As you requested, we shipped the Harrington Diaries, etc., to you at Shelburne yesterday. The package was insured for $450. and was sent via Railway Express.

We would appreciate it if the person who receives the package in Shelburne would send us the enclosed postcard.

Sincerely yours,

sa-k.
encl.

Copy to:
Shelburne, Vt.

UNIVERSITY OF MINNESOTA
COMPTROLLER FORM 573
8-38-2400 (467)

THE UNIVERSITY GALLERY
UNIVERSITY OF MINNESOTA

№ 2086

Minneapolis, Minnesota, _____ 19____

Received from _____, Address _____

_____, the objects listed below, in good condition except as otherwise noted.

229 ✓	Full Basket	loose in frame, repaired. Top, piece frame missing, left bottom corner cracked, piece missing bottom left.
1204 ✓	Birds and Tulips	o.,.
1065 ✓	Boy With Pet Dog	Varnish mark back of canvas 10"x4", dent 14" up 2" over right bottom up, 2 dents dog's brow, dent left from bottom 7" up, 3" across. Packed face down, waxpaper around it was unmarked. Nothing in box to show damage, waxpaper would have been indented and torn. Six pin point holes in canvas.
1159	M. P. Noah & Abigail Vilas	o.k.
1170	Running Deer – Stuart Pierce Mrs. J. Dennis	o.k.
675 ✓	Forget-me-not	left shoulder checking, fleck towards right elbow, scratch over book
1212 ✓	Bookmark	o.k.
1056 ✓	Wash-L. Johnson	loose in frame, repaired.
W99 ✓	Dovedale	o.k.
719	Portrait of Gentlemen	o.k.
W84 ✓	Flowers in Basket	paint torn (old) lower left
W68 ✓	Sailing	indentation top center, frame battered
442 ✓	McFarland Family	glass crescent broken upper left top, frame badly chipped all the way around
181 ✓	Book of Ruth	frame scratched
483 ✓	August Still Life	frame chipped.

Exhibition
Purpose of Loan

Iven Majdrakoff and Carl Hawkinson
Received by

Elizabeth S. Stokes
Antiques
East Weare, New Hampshire

December 8th
1 9 5 1

Dear Mrs. Halpert-

You will remember giving me a check for $32 for the geneology and another for $95 for the butterfly weathervane. The second one was drawn on a Chase Bank check which I gave you from my book as you had used your last. We neglected to correct the Branch and this morning it was returned to me with the notation "no account at this Branch".

If you will send me a check for $95 drawn on the Branch in which you have your account, I will return the one I hold drawn on the Broad Street Branch.

Thanking you for giving this your attention, I am,

Sincerely yours,

Elizabeth S. Stokes-

Mrs. G. E. Halpert,
Downtown Galleries,
New York City, N Y.

Aix en Provence
23 Nov 1951

Dear Mrs Halpert,

I am, of course, disappointed that you will not show my work. I quite understand, having helped Stieglitz turn down innumerable exhibitors on the grounds that if the young "Tenhand" came in today he wouldn't be able to do anything, not having energy to spare after Marin, O'Keeffe, Dove + Hartley. (I mean by this that I truly understand the limits of ones energy.)

I do not, however, want to blindly exhibit in another gallery. I say "blindly" because I realize that my paintings need someone with the weight of authority to be acceptable to the public. They

16 November 1951

United States Custom Service
Entry Division, Custom House
Bowling Green, New York City

Gentlemen:

This certifies that the painting by John Marin shipped to Mr. Alain Boissonnas, 313 West 23 Street, New York, N. Y., was painted by an American citizen, and is a product of the United States.

This painting was shipped to Mme. Valentine Boissonnas, Hofstrasse 6, Zurich, Switzerland, for the purpose of restoration and is now being returned to the United States. It was shipped from the United States to Switzerland on October 24, 1951.

The painting was sold by The Downtown Gallery to Mr. John Denman, Saint Paul, Minnesota, and is the property of Mr. Denman.

Yours very truly,

Charles Alan

Sworn to and subscribed before me:

_____

November 6, 1951.

Mr. Alfred E. Jones, Jr.,
Main and Court Streets,
Uniontown, Pennsylvania.

Dear Mr. Jones:

Hurray, hurray! Ben Shahn tells me that he is really at work on your painting, so we are putting through the check as you direct.

I can't decide whether I am happy or sad that you are not keeping either of the Doves because I am very tempted to buy one of them for myself. I do hope when you get ready to acquire a Dove we can find one of as high quality.

We have just opened our new Ground-floor Room and today the gallery looks like Macy's. I don't think we have ever had as large an attendance and as much interest among a completely new public. I hope you are coming to New York soon because I think there are several artists in this younger group who are right up your alley. Perhaps there is something for about $50. you should invest in for your son and twenty years from now he can see how right his Dad's taste was.

Sincerely yours,

ca-k. Associate Director.

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

NOV. 14, 1951

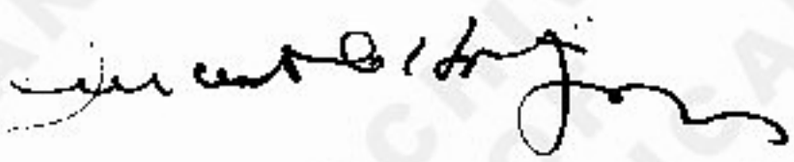
DEAR MR. ALAN:

THANK YOU FOR WRITING ME ABOUT THE SHAHN DRAWINGS.

SINCE I WOULD LIKE TO SELECT ONE FROM YOUR GROUP OF TWELVE FOR MY PERSONAL COLLECTION, I WOULD VERY MUCH APPRECIATE

Your gallery announcements reach me frequently, and I am always eager to take advantage of them. Orono seems a million miles from New York when I see your fine offerings. Thanks for keeping me informed on all these events.

Very cordially yours,



VINCENT A. HARTGEN
head, department of art

December 29, 1951

Mr. Vincent A. Hartgen
Head, Department of Art
University of Maine
Orono, Maine

Dear Mr. Hartgen:

We have just received word from the University of Nebraska that the group of paintings by John Marin which they invited for their purchase exhibition are to be picked up very shortly. Included in the selection was "Hilltop, Autumn" which you now have under consideration with the other Marins. Unless this is the picture you are deciding upon, wont you be good enough to have it packed and shipped directly to

University Art Gallery
University of Nebraska
Lincoln, Nebraska
Attention, Mr. Norman A. Geske

I am very eager to know how your committee responded to the group you have on approval. Do let me know. Incidentally, if you are planning to be in town during the month of January, we have a special treat in store. The 1951 paintings, both in oil and in watercolor, will be on view in the Marin one-man show.

My best wishes for a Happy New Year.

Sincerely yours

EGHla

UNIVERSITY OF MINNESOTA
COMPTROLLER FORM 373
6-33-2400 (487)

THE UNIVERSITY GALLERY
UNIVERSITY OF MINNESOTA

Nº 2085

Minneapolis, Minnesota, December 13 1951

Received from The Downtown Gallery (through Hayes), Address 32 E. 51 St.

New York, New York, the objects listed below, in good condition except as otherwise noted.

American Folk Art Material received December 10, checked in December 11.

175	wooden figure (carving) Henry Clay	wobbly on screws, generally scratched, rubbed.
701 ✓	watercolor, Royal Psalmist, Douglas	taped corners frame chipped.
541 ✓	Mother and Child	canvas edges rubbed and chipped against frame, paint peeling, woman's left eye.
348	Watermelon on Platter Sold Stark Vill.	frame chipped
1189	Girl with Doll at Wrong	canvas bulges, small check upper right corner, also opposite corner.
1028 ✓	Girl from Cooperstown	Rub on bottom edge, bruised in stretcher right upper and right top, canvas buckled left side center lower 3" check.
81 ✓	Mrs. F. Pearce	o.k.
1013	Abigail Taylor o. Wrong.	checking on bottom edge, spots on center of dress. 8" streak right side waist.
82 ✓	Franklin Pearce	loose in frame, edge of canvas rubbed on frame. Frame too large for painting. Scratch next to right side, rub right upper corner. Frame scratched.
1228	Sam Miller W.P. HC Clark	o.k.
676 ✓	Watermelons	o.k.
897 ✓	The Full Basket	o.k.
1233 ✓	Double Headed Eagle	o.k.
1087 ✓	B. C. John Hiram Hentzel	o.k.
1217 ✓	Man on Horseback	rider's shoulder chipped
1224 ✓	B. C. J. Schaub	o.k.
13 ✓	Charlestown Prison	corners chipped
312 ✓	Tipped Bowl	frame slightly chipped
38 ✓	Fruit in Waterford Glass Bowl	corners of frame open and frame chipping
25 ✓	Eagle in Flight	top right wing dented in
W119 ✓	Goose Decoy	o.k.
257 ✓	Peacock	base bent
887 ✓	Columbia - weathervane	o.k.
1113 ✓	Cock	base loose
1179	Rooster - Red Cock ST.	base loose, splintered right side head above eye, 1 comb broken, tail broken
W126 ✓	Miniature rooster	crest bent
W108 ✓	Ram	left front shoulder scraped and shattered, end of tail bumped, paint chipped, face chipped paint peeling
933 ✓	Full River Woman	loose in frame, repaired

Purpose of Loan

R. Lawrence
Received by

Nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1951

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are considering doing a new edition of A CATALOGUE OF THE AMERICAN FOLK ART COLLECTION OF COLONIAL WILLIAMSBURG, inasmuch as the present edition is nearly sold out. Mr. Edward P. Alexander, Director of Interpretation of Colonial Williamsburg, has told me of the great part which you played in collecting these pictures and indicated that you might have something to suggest about the next catalogue.

I would like to assure you that we will be interested in hearing any ideas which you may have, for it goes without saying that we should like to make the catalogue as complete and accurate as is possible.

Most sincerely,

Parke Rouse, Jr.

Parke Rouse, Jr.
Director of Publications

November 28, 1961

Mrs. Herbert Kayden
33 East End Avenue
New York, N. Y.

Dear Gabrielle:

For some time Herbert has spoken of Kuniyoshi with a gleam in his eyes. His paintings run in such high figures, between $2000 and $5000, that I have never shown him any. However, for our Christmas exhibition, which is to open in a couple of weeks, Kuniyoshi has just delivered the most superb small painting, a trifle larger than the Kramer's. This is such a rare occasion that I decided to write to you in the event that you would like to surprise Herbert with a Christmas present. Come in an see it. Its the great bargain of the century and I shall not show it to anyone until I hear from you.

I hope your new apartment is coming along and that you are getting your furniture delivered more rapidly than I have been getting.

My very best regards.

Sincerely yours

DGHla

I hope you will come in early on Tuesday or, if you prefer, on Monday afternoon to make an early choice. It will be so nice to see you again and to hear about your experience in Japan. John Denman has written us about your visit with him.

Sincerely yours,

sgh-k.

Mr. George L. K. Morris November 13, 1951

The corporation would have the right, but not the duty to make loans or gifts to any stockholder if, in the judgment of the Board of Directors (elected by the stockholders), it was appropriate. Such loans would only be made for emergency or unusual needs.

Kindest regards.

Sincerely,

JBC:Y

November 15, 1951.

Mr. Dick Pyle,
4209 Lemmon Avenue,
Dallas,
Texas.

Dear Mr. Pyle:

At long last we have sent you the Ben Shahn silk screen print "Silent Music." I am sorry this was so delayed but Mr. Shahn lives out of town and just brought in some more badly needed prints. I hope it meets with your approval.

The print of the boy holding his hand out, which you mention in your letter, is actually a painting. This painting was used as a poster and you may possibly have seen a reproduction either of the original or the poster. There were a few extra copies salvaged by Mr. Shahn. They were never for sale and, after saving a copy for himself, he gave the rest to various friends.

Sincerely yours,

ca-k.

November 30, 1951

Dr. Heinrich Schwarz,
Curator of Paintings
Drawings and Prints
Museum of the Rhode Island School of Design
Providence 3, Rhode Island

Dear Dr. Schwarz:

Thank you for your letter.

Yes, we are very well aware of the resemblance between the Floyd Johnson painting and the Kokoschka. We have had some very amusing correspondence in relation to this with the artist (Johnson is 19 years old and is in the service). He painted "Woman with Violin" using a photograph of the Kokoschka. He has never seen the original as his home was in Topeka, Kansas, and his first serious trip was to Georgia where he was stationed in the army. His interpretation is unique in a manner entirely different from Kokoschka and if you would see the picture you would find that there is no greater resemblance than in the famous copies made throughout history by famous artists, which would include in more recent time, Courbet, Cezanne, Van Gogh, etc., and the famous Matisse now hanging in the Museum of Modern Art exhibition which was equally based on the deHeym "Still Life".

We were so completely uneffected with the boy's use of another artist's conception, that we are really surprised at the number of letters and comments which have been evoked by the reproduction in the Art News. Tom Hess telephoned us about one dealers violent reaction and threat to instigate suit by Kokoschka against Johnson. We assume that since interpreting another artist's painting was a customary and natural phenomena in the art world, that there would be no element of surprise in relation to the "Woman with Violin" However, it has been lots of fun and the client who purchased the painting for $200, did so with the knowledge that it was based on the Kokoschka and insist on holding on to the painting tenaciously.

Again I thank you for letting me about it.

Sincerely yours

EGHla

December 27,,1951

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron 8, Ohio

Dear Mr. Culler:

I am listing below the information on the two Sheeler paintings for your exhibition.

Architectural Planes $800.

Canyons #2 Collection of Dr. Herbert Kayden
33 East End Avenue
New York, N. Y.

Unfortunately "Solitudes" by Guglielmi is out on exhibition at present at the Cleveland Art Institute where it will remain until the middle of February. Perhaps you can use another example by this artist. I could send a photograph of a painting privately owned which would suit the purpose. I believe there would still be time for a January 15th pick up. If you wish to borrow "Third and Icarus", please communicate directly with

Mr. David Solinger
39 Broadway
New York, N. Y.

I am sure he would be glad to cooperate.

The Ground-Floor Gallery is a huge success. My full recommendation would include these nine artists, together with the others included in our original "Newcomers Exhibition" held here in April 1951.

I hope you had fun in Youngstown. It was an occasion and I remember well. My best wishes for a Happy New Year.

Sincerely yours

EGGla

GENERAL ADJUSTMENT BUREAU, INC.

A CAPITAL STOCK INSURANCE ORGANIZATION

EASTERN DEPARTMENT
99 JOHN STREET, NEW YORK 38, N.Y.
P. M. WINCHESTER, GENERAL MANAGER

REPLY TO
EMPIRE STATE BUILDING
NEW YORK 1, NEW YORK
HARRY L. WAINWRIGHT, BRANCH MANAGER

Ch 4-
72.30

NYC-1-3278-M

November 23, 1951

Mr. Theodore Toussig
c/o Lloyd and McCarthy
161 William Street
New York City

Dear Sir:

Re: Akron Art Institute
Sun Policy 7FA 70290

Confirming the writer's phone conversation of even date, we have been waiting since June 21, 1951 for the Downtown Gallery to furnish us with an estimate to repair the Formal Rooster and the nose of the figurehead which was reported damage in transit.

If you will kindly arrange to secure these estimates and forward them to us, we will discuss settlement of the claim with you at a subsequent date.

Yours very truly,

A. C. Bennett, General Adjuster
Inland Marine Division

ACB:HH

THE PLAZA

FIFTH AVENUE AT 59TH STREET
NEW YORK

Edith.

You remember my talking to you + Charles about the work of Bill Brown.

You offered to see him + I wrote + suggested he call

CLEVELAND PLAIN DEALER

ESTABLISHED AS THE EVENING PLAIN DEALER IN 1845 MORNING AND SUNDAY EDITIONS FOUNDED IN 1885 BY L.E. HOLDEN

LARGEST MORNING AND SUNDAY CIRCULATION IN OHIO

JOHN A. VAN BUREN, BUSINESS MANAGER STERLING E. GRAHAM, GENERAL MANAGER PAUL BELLANY, EDITOR

December 14, 1951.

M. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York, N.Y.

Dear M. Halpert:

I certainly want to thank you for your very prompt letter followed by the photographs. I do appreciate your cooperation. As you know it is very helpful to obtain some background material in advance. About half of the time it is necessary write reviews because the work is still in the warehouse or in packing cases and the catalogue is the only source.

This is not the first time your people have been represented in Cleveland. About two years ago Mrs. Algesa O'Sickey arranged to show 25 paintings at the former Ten-Thirty Gallery. I am sure you remember because you helped her arrange and assemble the work. At various times some of the artists on your list had one-man shows here. One of the last I believe was Reuben Tam, and there were others. I saw some of your folk art at the Akron Art Institute about a year ago. So the Downtown Gallery is not a new name to Cleveland.

I want to thank you for mailing the photos, but we unfortunately require more realistic subjects. Our editors are not too "abstract" minded. The factual work of Sheeler, or O'Keeffe are especially adapted to the rather poor newspaper type of reproduction. Perhaps you might possibly have some honest-to-goodness calendar-like subjects. I am sorry that I need to make such a request but abstract work is not desirable according to the editors standards, and who do not claim to have any knowledge of current painting trends.

In the event you do find other photos I would like to use them. I remailed the ones you sent. I forgot that I could have obtained a good idea as to design and composition from them and the color would come later. So, as odd as it may seem, if you do mail any other photographs, will to please remail those than I have returned. I will of course return them all. I had an advance story in last Sundays paper and I will write others and review the show for Jan. 13.

Thank you again,
Very truly,

Paul B. Metzler

HENRY DREYFUSS

Edith —— I'phoned from a booth last night + only after Charles told me you had answered the phone did I realise my seeming rudeness in not talking to you. Apologies —— although I hope you don't think them necessary. We were on the pooped side

December seventh,
1 9 5 1

Dear Mr. Kapp:

If you still have a hankering for a Jacob Lawrence and resent the increase in price, come in early Monday morning to see his painting in our Christmas show, which opens officially on Tuesday, December eleventh.

It offers a rare opportunity to own a new example by this outstanding artist. There are also many other terrific "buys" in the show.

Sincerely yours,

Mr. David Kapp,
60 Interlaken Drive,
Eastchester, N. Y.

November twenty-third,
1 9 5 1

Mr. Joshua B. Cohn,
John, Schwartzrich & Mathias,
50 Broadway,
New York 4, N. Y.

Dear John:

George Morris turned over the correspondence to me and I have discussed the issue with our accountant. I am referring to the letter dated

One of the questions the accountant raised is the gallery's contribution, if any, amounts to one-third of the total sum. In our case there are no complications to be assessed and the amount contribution is an outright gift. If we are not allowed a tax deduction it is, naturally, most unsatisfactory. We argued whether by permitting some outside contribution - that is, contributions to artists not in the Downtown Gallery - the tax-deductible clause could be incorporated. We felt that by not limiting the gifts and loans exclusively to the artists who contribute, there might be a loophole and we sum would not necessarily have to be in reserve. We also [illegible] the work distribution - as to whether [illegible] receives the appropriate share.

[illegible] the letter with concern, we were both puzzled by the last sentence in the third paragraph of your letter which states that the non-[illegible] share would be large in proportion to the amount of the yearly contribution. Since the sales for each artist fluctuate from year to year and very extensively, no percentage could be planned in advance.

The original idea of the Gallery and the [illegible] that those who have [illegible] contribute to those who have not. If portion remains permanently in the fund - may the first two years contribution or something of that sort.

[illegible]

Mr. Joshua B. Cohn - 2 - November 23, 1951.

Neiman-Marcus

DALLAS 1, TEXAS

November 1, 1951

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK 22, N.Y.

MY DEAR EDITH:

I'm afraid I'll have to disappoint you on the new experiment. I have so many other commitments that it just doesn't work out for me for this year.

With all best wishes, I am

Most sincerely yours,

Stanley Marcus

SM:fp

hope to have the remainder and relieve you of the picture (do you deliver?) by December 1st.

Sincerely,

Katherine Jones Jackson

407 South Hope Street
Los Angeles 17, Calif.
November 28, 1951

Miss Edith G Halpert, Director
The Downtown Gallery
New York, New York:

Dear Miss Halpert:

Gosh!

The paintings arrived yesterday. We can't make a definite selection either so we are keeping both of them and they are now hanging on the wall.

The Squib and Perriwinkle by Katzman needs the bright light of southern California, and Boy's Head needs us. We are ever so grateful to you and feel as if Christmas was already here.

I'm glad we didn't have the nine artists to look over, we would never have made a decision, especially if they are all good. When we get to New York again we shall stop to see you and tell you how deeply appreciative we are.

Los Angeles is in what my wife aptly describes as "The woodland scene with a cow sticking its rear end in a stream" school of painting.

Check is enclosed for balance due, and please tell the artists how much we like their paintings.

Sincerely yours,

Martin L Weiss

Martin L Weiss

Enc.

Dear Paul,

On the desk before me are various sundry volumes such as Webster's Collegiate Dictionary; Roget's International Thesaurus; Wigtelly's Idioms and Idiomatic Expressions; Bartlett's Famous Quotations and the same now ——

But by God, not one of these bright "help" boys can help me paraphrase the simple, honest statement, "You are very dear to me!"

To explain this would be akin to "talking too much."

It apparently is an interlacement of such factors as love, respect, empathy and understanding.

BUckminster 2-3505

ABRAM KANOF, M. D.
60 LINDEN BOULEVARD
BROOKLYN 26, N.Y.

December 19th, 1951

Mrs. Edythe Halpert
32 East 51st Street
New York 22, New York

Dear Edythe,

I am chagrined to learn that Dr. Kaiser has neglected to keep you up to date on the exhibit you spent so much time discussing with us. It seems that the Museum had hard luck in getting pictures from the other sources you advised. In addition, we enlarged the scope of the exhibit by adding a historical supplement to be handled by the New York State Library. All this led to a decision to postpone the exhibit until September 1952.

As to the watercolor, "From Joshua", the understanding was it was being presented in connection with the exhibit. I think therefore, you can feel free to wait until next year. I think it would be a nice gesture to do it then, rather than give it now providing of course, that it is convenient for you to hold on to it.

I am sorry we haven't seen you for such a long time. Practice has been fairly active and hospital responsibilities have been inordinately great. In addition, we have used up three of our Tuesdays driving up with Elizabeth for college entrance interviews. We miss you too, and look forward to getting together again.

With the best of the Season's Greetings.

UNIVERSITY OF MAINE
ORONO, MAINE

ART GALLERY
CARNEGIE HALL

November 26, 1951

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

My dear Mrs. Halpert:

Thank you for your letter of the 20th, which was delayed in delivery here on campus because of the Thanksgiving Holiday, when all departments of the campus were not in action. We all enjoy these holidays, but the work does pile up for the days when we return. My mail sack this A.M. looked like theXmas season had begun.

As for the Marin which you cannot include in the group to be sent to us on approval...that is all right. I can understand how these things happen. My small gallery here runs into similar snags every so often.

Would you please select another work of similar character, and include it along with the other two which we have selected from your photos? Also, if you care to include any additional ones, of which we hadn't any photos, please feel free to do so. I shall, of course, see that ample insurance is placed on the group immediately on arrival here. Since there is a committee which will vote on the final selection, it might be well to have even more than the three we requested.

But suit yourself on this.

I await the arrival of the paintings, eagerly. For us, it is indeed an important moment.

Thank you for your patience and attention.

Vincent A. Hartgen

VINCENT A. HARTGEN
head, department of art

P.S. be sure to include prices.

F R A N K P E R L S G A L L E R Y

12 December 1951

Mr. Charles Alan
The Downtown Gallery
32 East 51 st Street
New York 22, N.Y.

Dear Charles :

For the first time I am confused about something. And that is what was in that roll I sent to you last week. I know that there were all the Silk Screens by BEN SHAHN I had here but I don't know how many and would like to receive a check-in list from you.

I had kept 1 SILENT MUSIC here and I sold it yesterday to a woman who will pay it off in twenty years or sooner. Now Mildred Jaffe wants another"Silent Music" and I would be so grateful if you would send it directly to her and bill her.

My best to you as always,

Frank

Frank Perls

P.S. Ann has left me and I am living the lonely life. It was a great shock and it happened the day I came back from New York. I was so fond of her. Too bad. No explanation. Just tired of me, I guess.

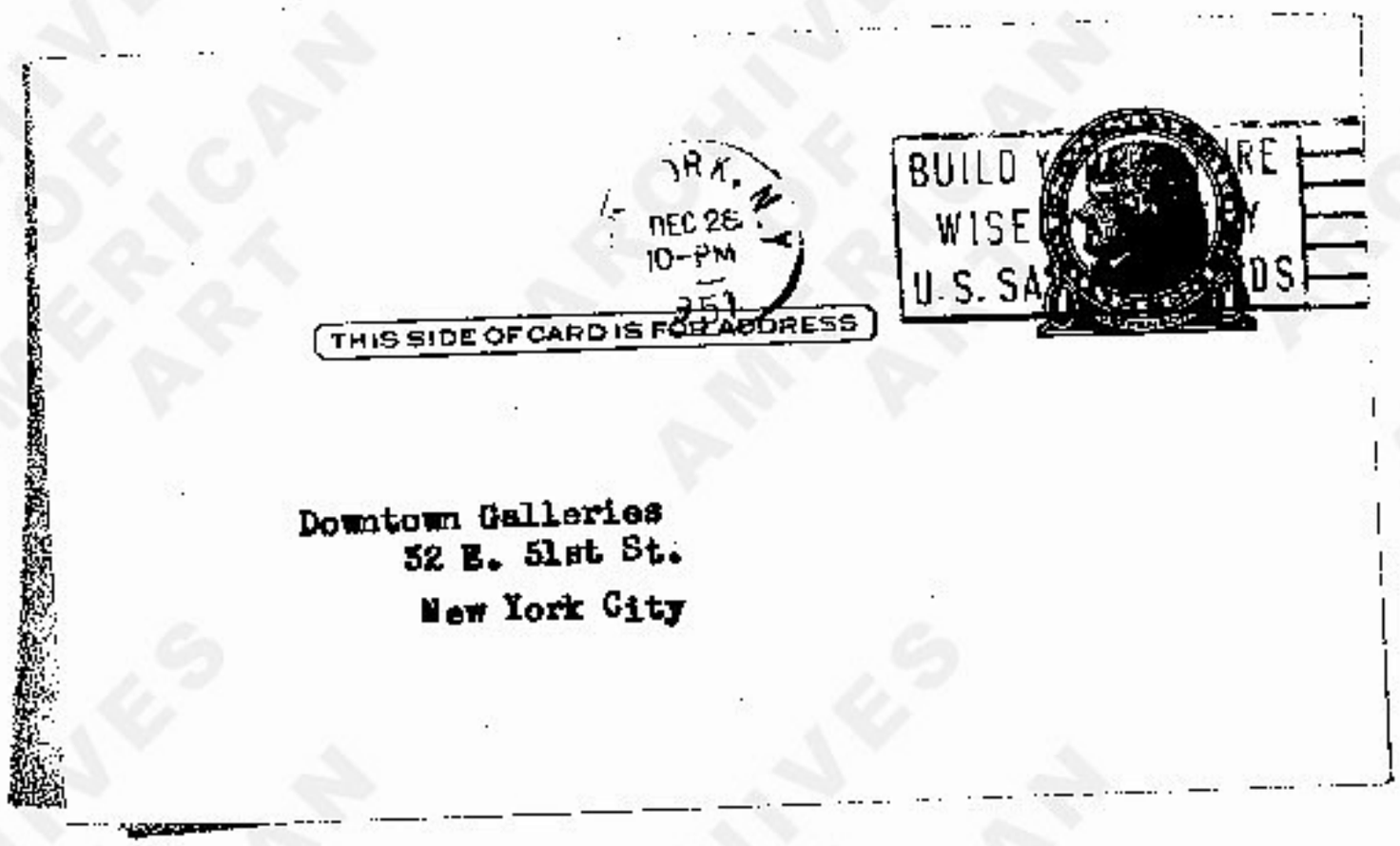
F.

FRP: hs

350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • CRESTVIEW 5-5217

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]



Downtown Galleries
52 E. 51st St.
New York City

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

BALBOA PARK SAN DIEGO CALIFORNIA

P. O. BOX 2107 SAN DIEGO 12
FRANKLIN 9-1257

November 9, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter telling us about the important Homer painting.

I cannot give your client any encouragement on this at the present moment since the price--favorable as it well may be--puts the picture out of our class for the present.

Our American painting show will open early in January, and I confirm my request that you send the Harnett we selected (Melon and Green Vase) out here in time to arrive on or before January 1.

I understand that you will pack it and insure it, sending it express collect at the customary, nominal valuation. I thank you very much for letting us have the painting, which I personally like very much.

May I understand that you will give us first refusal on the painting at $1,800 between now and the time it comes out here for the show? Also, will you please send us a photograph at your earliest convenience?

I am still working on a tactful way to get photographs of work by the two San Diego painters who I wish to suggest for your consideration.

Mr. Price was pleased to hear from you and we both send kind regards — to Mr. Allen too.

Sincerely yours,

Thomas B. Robertson

Thomas B. Robertson
Acting Director

November seventh,
1 9 5 1

Mr. Allan McNab, Director,
University of Miami Art Gallery,
Coral Gables (University Branch 46),
Florida.

Dear Mr. McNab:

Thank you so much for sending me Mrs. Tweed's address. I shall write her and hope that something will come of it. Incidentally, isn't her collection supervised by Harvey Arnason of the Walker Art Institute? I have a vague recollection that it is one of Harvey's three jobs. In any event, I am very grateful to you.

I am still agreeably surprised that so much publicity occurred in connection with the Marin show and realize how hard you must have worked at it, but I am still puzzled that people who spend money so freely on everything else are so averse to contributing to a bit of culture.

We are all somewhat troubled by the free-for-all exhibition to be held in Miami. Do you know anything about the management and do you think it is a legitimate enterprise? Some of us are rather suspicious and if you care to commit yourself, I should appreciate your comments very much.

Sincerely yours,

egh-k.

December sixth,
1 9 5 1

Mr. Hyman I. Luster,
11 West 42d Street,
New York 18, N. Y.

Dear Mr. Luster:

I was greatly surprised to receive your letter of December third.

For your information, I am enclosing a photostat of a check made out to the Wellbuilt Construction Company, on April 4, 1951, for the amount of $1,500., with notations which are self-explanatory. This was done as the result of a conversation held with Mr. Yeckes and Mr. Harry Turek who, himself, suggested the amount of the balance. Thus, there was $1,000. still due, contingent on the completion of the work. On April 16th I wrote to Mr. Yeckes, pointing out in detail what had not been completed. A copy of this letter is enclosed. After several telephone calls subsequently, I finally advised Mr. Yeckes that I would call the various firms. A copy of my letter of November seventh is enclosed. I also have receipted bills from West Star Roofing, Horowitz, and Uneeda Painting Company, in the event that you wish to see these.

Consequently the amount due is $773.50, which I shall pay on receipt of a letter from you acknowledging the understanding between Messrs. Yeckes and Turek and myself.

Incidentally, I might point out that we have been greatly inconvenienced for over a period of a year and that our business was affected because the room had been so badly damaged and because there was insufficient head during last winter.

Sincerely yours,

sgh-k.
encls.

ART GALLERY
CARNEGIE HALL

UNIVERSITY OF MAINE
ORONO, MAINE

December 3, 1951

Mrs. Edith G. Halpert
The downtown gallery
32 East 51 Street
New York, 22, New York

My dear Mrs. Halpert:

The two Marins, shown on the enclosed sheet, came safely today, and I am having a wonderful time looking at this here in my office. We have covered them with the necessary insurance while in our hands.

I shall be eagerly awaiting the arrival of the other two which you mention "Stonington,Deer Isle, Me."and The Cove, Cape Split2Maine which you write you are shipping today.

Are the prices shown on these checking sheets, the prices we are being charged, or have you made some special arrangement on this matter? Remember, in my letter of October 11th, I said we could spend "up to" a thousand dollars. This is absolute top price for us, and the committee, I know, would be interested in staying under this figure, if possible.

I hope Mr. Marin has made some special agreement in this matter...onw which will make it possible for us to secure one of his paintings for the price we are prepared to pay.....knowing as I do that this is asking a good deal of him and of you.

Since I plan the committee meeting early next week, could I have a reply and clarification on this soon?

Very cordially yours,

VINCENT A. HARTGEN
head, department of art

Univ of Nebraska

November 14, 1951.

Mr. Norman A. Geske,
Assistant Director,
Morrill Hall,
Lincoln 8, Nebraska.

Dear Mr. Geske:

We are ordering prints of about twenty Marin water-colors of the periods you suggest in your letter of October 30th. We should have these prints within a week and I will mail them to you as soon as we receive them. At the same time I will send you a photograph of the artist and a photostat of his signature.

We are reluctant to bother Mr. Marin for any more statements about his apinting but, along with the other material, I will send you a statement made by him two years ago for an exhibition at this gallery, called "The Artist Speaks". This statement is inclusive and, as you will see, covers in a general way his feeling about his painting. We thought you would prefer this because it has never been published anywhere except this catalogue.

Several of the Marins of which I will send photographs will be on exhibition at the Munson-Williams-Proctor Institute in Utica, N. Y. during the month of December. However, if they are shipped promptly from Utica, they should arrive in ample time for your exhibition. The reason we dislike making substitutions is that the M-W-P exhibition is a large retrospective and includes so many of the key paintings which we thought you, too, would like to show.

How about the younger artists - and the younger-older artists? You say nothing about them in any of your recent letters. Every artist we represent, with the exception of Paul Burlin, Georgia O'Keeffe, and Niles Spencer works in some water medium. I am enclosing a list of our artists in this letter and I would appreciate it if you would check those whom

November twentieth,
1 9 5 1

Mr. D. S. Defenbacher, Director,
Fort Worth Art Museum,
9th and Throckmorton,
Fort Worth 2, Texas.

Dear Dan:

Immediately after your telephone call I communicated with Gruskin to deliver the message. It was just in time, as Budworth was collecting.

I also got in touch with Budworth regarding our shipment and found that we still had time to include "After All" by Demuth so that you would have an opportunity to study both examples - each tops in its own category - before deciding which to offer. I still feel, personally, that your first choice is without question the great painting by Demuth. The fact that two or three other people, who are much less familiar with Demuth, didn't like it and are more responsive to the "typed" pictures, is very little reason for changing your attitude in the matter. After all, you are the expert and the comments from laymen are really not so vital, as we both have occasion to know.

We have had quite a bit of difficulty with these two pictures in relation to O'Keeffe, who has fluctuated her prices and changed her mind so many times. First, she had $4,000. on each; then she withdrew them from sale entirely. Now she has them at $5,000. and I sincerely hope she doesn't withdraw them again before a decision can be reached. However, I took it upon myself to split the difference and brought the figure down to $4,500.

This place still looks like Filene's basement and I am looking back to the days when we had one visitor at a time. Next time you're up No'th I hope that we can spend more time together.

Sincerely yours,

egh-k.

November seventh,
1 9 5 1

Mr. W. F. Davidson,
M. Knoedler & Company, Inc.,
14 East 57th Street,
New York 22, N. Y.

Dear Bill:

A few months ago Per Krogh, the Artist Laureate of Norway, and an old friend of mine, was here with the Minister of Education or some such position.

Mr. Krogh told me he was completing his murals for the U. N. This is one of two commissions so far planned for the U. N. He showed me photographs of sketches and I am quite familiar with his easel paintings, several of which I bought and sold many years ago. I still have two or three excellent examples which I kept for my own collection.

It occurred to me that it would be an excellent idea to have an exhibition of his mural sketches when the big mural is actually unveiled at the U. N. in a few months. Since we have to maintain our American status, we are not in the position to do it but I thought it would be an excellent association and opportunity for you. While the sketches will not be for sale, it will be an excellent promotional idea and you could have a room of his easel paintings, which are very handsome and are very salable. Per Krohg has a tremendous reputation not only in his native land but also in Paris, where I made my purchases.

Sincerely yours,

egh-k.

HALVDAN SVARTES GATE
48
PER KROHG
OSLO.

W. A. GUMBERTS
618 S.E. RIVERSIDE
EVANSVILLE, INDIANA

11-2-61

Dear Mrs. Helpert,

Very late to write you that I can't respond in person to your very cordial and tempting invitation. I have kept myself from answering, hoping that I'd find some way to make a personal confirmation of my regret. But now that election time is so close, I know that there isn't a hope of breaking away, even for so auspicious an occasion. Please accept my thanks and a belated inspection of the new gallery. Best luck in it - good business, good shows and good new artists.

Thanks for taking some of the gift in return on the show you are sending us. You'll be pleased, I think, to know that the Columbia Gallery is also lending us a good set of Kanin's. So we should a have a host of good company - which we could entice you to come out to Evansville for the evening. At least think about that for awhile.

Thanks again -

Bill Gumberts

November fifteenth,
1 9 5 1

Dr. Jannasch,
Der Senator fur Volksbildung,
Charlottenburg 9,
Berlin, Germany.

Dear Dr. Jannasch:

Thank you so much for sending me a catalogue of the exhibition of "Amerikanische Malerei. It is a very handsome and impressive publication.

As I am eager to retain the catalogue permanently, I wonder whether it will be possible to have additional copies sent to the artists associated with us who are represented in the exhibition. I am listing below their names and addresses:

Mr. Stuart Davis,
43 Seventh Avenue,
New York,N.Y.

Mr. Yasuo Kuniyoshi,
30 East 14th Street,
New York,N.Y.

Mr. John Marin,
Cliffside, New Jersey.

Miss Georgia O'Keeffe,
Abiqui, New Mexico.

Mr. Ben Shahn,
Roosevelt, New Jersey.

Mr. Charles Sheeler,
Dow's Lane,
Irvington-on-Hudson, N. Y.

I shall be most grateful to you for sending these.

Sincerely yours,

egh-k.

December thirteenth,
1 9 5 1

Mr. D. S. Defenbacher,
Director,
Fort Worth Art Association,
Public Library,
Fort Worth, Texas.

Dear Dan:

Many thanks for your letter.

You must be using your charms considerably to put over such important and comparatively difficult pictures.

I certainly want to do everything I can to cooperate and, in order to make things easier for you, I shall allow a 10% discount on the entire lot, reducing the price to $9,360. It is difficult to do anything on individual pictures, particularly since on all but Stuart Davis we are allowed a much smaller commission. If it boils down to any singles, let me know. In this instance I certainly want to stretch every point to be of as much help to you as you are to me.

My best.

Sincerely yours,

egh-k.

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 2
NEW YORK

RECEIVED FROM:

The Downtown Gallery
32 East 51st Street
New York 22, New York

December 29th,1951

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED BELOW ARE RECEIVED BY US FOR THE PURPOSE OF RESTORATION AND/ OR REPAIR WITH THE UNDERSTANDING THAT WE ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN OUR POSSESSION.

#511520 Egg Beater #3 by Stuart Davis

to be repaired, lined, filled
retouched, resurfaced

to cost $ 250.00

Received payment in full
December 29th,1951

Thank you

The above listed painting will be returned to us for treatment after the present showing at the Brooklyn Museum has terminated, the work which is now paid for will be done then.

12/20/51

Gentlemen:-

Please have ready without fail on Jan. 10th drawings for the Fort Worth Art Assoc. as we must ship on Jan. 11th.

Faithfully yours,

W. S. BUDWORTH & SON, INC.
424 W. 52nd St., N.Y.C.

November 27, 1951

Mr. Theodore D. Tansey
161 William Street
New York, N. Y.

Dear Ted:

The two pieces of sculpture which were so badly damaged between the time they were shipped to the Corcoran Gallery on July 1, 1950, and subsequently to the Akron Art Institute, and the return to The Downtown Gallery are as follows: "Ceres, figurehead woodcarving, insured from $3500 to $4000; "Formal Rooster" insured from $750 to $900.

As I wrote in my original report, an entirelsection of the "Formal Rooster" was broken and lost. The nose of "Ceres" was broken off and sections of the figure were chipped off, and several portions were returned in a paper container.

The Corcoran Gallery organized one of the great shows of American art in the summer of 1950 called "The American Procession", and in adding sculpture to this exhibition, selected what the Assistant Director considered great examples in the field. This in itself signifies that "Ceres" and the "Formal Rooster" are among the major works in the Folk Art tradition. They have both been reproduced in various books and magazines of American art, and are irreplacable. At the moment there is not a single ship's figurehead available for sale throughout the country and we have refused to sell "Ceres" because it is so vital in our collection.

While these objects can be repaired, they must necessarily lose a large portion of their value if modern materials are added. This is true in the case of Old Masters or modern pictures or sculpture that incorporates the work of an artisan or a second artist, the value is greatly reduced.

In the case of the "Formal Rooster", I feel that we should claim full coverage because the replace-

13 November 1951

Re: Pan American Union
Your file No. 3052/51

Mr. H. M. Magenheimer, Manager
Marine Claims Department
American International Marine Agency
102 Maiden Lane
New York 5, N. Y.

Dear Mr. Magenheimer:

As you are more experienced in such matters, why don't you have drawn up a release for us to sign? In most cases, the insurance people concerned have sent us a printed form which seems perfectly satisfactory. You are probably familiar with this form. There are, too, so many parties concerned in this that we are not sure to whom the release should be addressed. The Museum of Modern Art? Pan American Union? Browning, Wells & Co.? American International Marine Agency?

We are as anxious as you to settle this matter. Therefore, a prompt reply would be appreciated.

Yours very truly,

November 8, 1951.

Mr. Joseph S. Trovato,
Assistant to the Director,
Munson-Williams-Proctor Institute,
312 Genesee St., Utica, N. Y.

Dear Mr. Trovato:

I do not quite understand your letter regarding a reproduction of Zorach's sculpture "Affection".

Do I understand that the interested person wishes to have an enlarged photograph made for the nursery? As I am sure you will agree, we are loathe to release photographs for such a purpose since we do everything to encourage people to acquire original works of art. I believe that Zorach has executed several drawings of children and animals and I imagine these range in price from about $75. to $200. If you think this person would be interested in seeing some of the drawings, we should be glad to send a selection for her approval.

We are busily getting the Marins ready for Budworth. They have notified us that they will collect them on November fourteenth so that they will reach you in ample time. Mr. Marin and John have both returned from Maine and if you still would like them to come to Utica, I think this would be a good time to write directly and ask them. A letter addressed here will reach them as fast as one addressed to Cliffside.

With every wish for the success of the exhibition, I remain

Sincerely yours,

ca-k.

November 30, 1951

Mr. David M. Solinger
39 Broadway
New York, N. Y.

Dear David:

Following our conversation, I am enclosing the correspondence in connection with the welfare fund. On the carbon copy of my letter to Cahn, there are some pencil notes indicating some suggestions made by our accountant, who felt that no artist should at any time withdraw more than half of his contribution when he severs his connection with the gallery. He also felt that there should be a death benefit up to five hundred dollars, payable to the widow on the demise of any artist.

As I mentioned during our conversation, we have helped our artists during the entire period of our existence without benefit of a welfare fund, but I do not want to be the only permanent contributor of one third of the total sum. If the artists are permitted to make withdrawals under this arrangement, loans will actually be made almost exclusively from the gallery's contribution.

Basically the original idea was not that of a savings fund for each artist, but an actual welfare fund to be used as the term implies. The whole set up as outlined seems corny to me. The artists actually have no specific ideas and left the matter in the hands of the three committee members -- Morris, Fredenthal and Levine -- who are at a loss -- -- and so am I.

Sincerely yours

EGH:la

December 27, 1951

Mrs. Dunn Kavanaugh
2400 S. W. Hoffman
Portland 1, Oregon

Dear Mrs. Kavanaugh:

Thanks for your Christmas greetings and for the very nice note.

I am sorry that you will not see the forthcoming Marin exhibition, comprising oils and watercolors produced during 1951. They are all superb paintings. Whenever Dr. Kavanaugh makes enough people in Oregon beautiful, we can show you a cross section of Marins to tempt you.

It was very good of you to suggest four friends whose names we are adding to our mailing list immediately. Perhaps they can give you personal reports on the exhibition.

I hope that you and Dr. Kavanaugh will have a very Happy New Year.

Sincerely yours

EGHl:m

THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 6337

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

13 November 1951

Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Miss Halpert:

"Man at Work is one of the major exhibitions scheduled at the Denver Art Museum for the 1951-1952 schedule. Planned as a special correlation between the Museum and the Denver Public Schools, this exhibition will actually be incorporated into the teaching program of many school classes with thousands of children of various grades taking part in an extensive gallery tour program.

Outstanding pictures and art objects will tell the story of man at work from the dawn of history to the present; from the simple society of the prehistoric hunter to the complex industrialization of today.

We have already written to Ben Shahn and Ralston Crawford in care of your Gallery, asking to borrow some of their material. We have not received any anyswer from either of them. We hope that you will be able to help us by either contacting them for us or telling us what of theirs, in your Gallery, would be available for our purpose.

We would like specifically from Mr. Shahn preliminary paintings or drawing for murals dealing with the textile industry. If none such are available, we would appreciate other suggestions from you. From Ralston Crawford we requested his painting, "Ships and Sailors". If this is not possible, we would like suggestions of his work from you, also.

The Denver Art Museum will, as usual, pay all costs of packing, shipping and insurance on any items lent to us for this exhibition. As you know, our own policy offers wall to wall coverage which is applied at the time of shipment at the value stated by you.

The exhibition will run from March 2, 1952 through April. We would need to have the loaned material in our hands by February 20.

Following our established pattern, we will prepare an exhibition handbook for classroom use several weeks before the exhibition. The printer's deadline is November 20. At this time, it is necessary for us to plan our lay-out as well. Hence, we will appreciate hearing from you as soon as possible. We would like to have glossy prints of your suggestions, if possible, and dimensions, too.

Thank you for the help you have given us in the past and for any consideration you may give us now.

Sincerely,

Otto Karl Bach

Otto Karl Bach
Director

OKB/mjd

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 29, 1951

Dear Mrs. Halpert:

As Chairman of the Junior Council of the Museum of Modern Art, I am writing to tell you of the progress made so far on our new Lending Service project, which opened early in October.

The young people who have been working on this project have given a tremendous amount of time, and I am glad to say our opening weeks have been successful beyond our expectations. Of course, we cannot tell how many sales will result until the end of the first three-months period of rental. However, we feel very hopeful that there will be numerous sales.

We appreciate more than we can say the invaluable help that you have given us in stocking the Lending Service with suitable works of art, and we hope sincerely that you will continue to let us have good things from the artists whom you represent.

One of our claims of usefulness to the membership of the Museum is the fact that anything that is shown in our Lending Service has been passed by our Museum Selection Committee, consisting of the following members of our Modern Museum staff: René d'Harnoncourt, Alfred Barr, Andrew Ritchie, Dorothy Miller, and Margaret Miller. Therefore, as you can see, there will be instances where the selections made at your Gallery by individual Junior Council members may not always pass the Selection Committee. We hope you will understand, under these circumstances, if any of the selections are returned to you as having been considered unsuitable by the Committee. The Lending Service will see that any such articles are returned to you as soon as possible.

The question of frames has also come up. We have a strict responsibility to our insurance company in dealing with these borrowed pictures, and are finding it important that they be framed with a certain amount of projection beyond the canvas surface. This

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLEN, Director

December 14, 1951

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

The exhibition I talked to you about in October--Artists on Architecture--is shaping up well, and I have had some success in obtaining examples of the work of your precisionists from museums, as you suggested. However, if possible, I would like to borrow the two small Sheeler paintings--Canyons #2 and Architectural Planes 1947--which you showed me, and the one painting by Guglielmi. The title I have in my notes for this is Solitudes, however my concern is for an example that shows his treatment of architecture.

I have asked Budworths to collect and ship, and, as our opening date is February 1, they have suggested January 14 as a collecting date. The show runs through March 16. If these paintings can be lent for the show I would appreciate confirmation so that I can tell Budworths; also I would like sales and insurance values.

How is your ground floor gallery going? Next year I would like to do a young painters show--by invitation. If from your travels and experiences you have any recommendations to make, I would be most appreciative..

In about an hour--unless our weather here gets worse--I am leaving for Youngstown for the jury dinner. The sufferers this year are Kroll, Gaertner and Lamar Dodd. The occasion has put me most sympathetically in mind of you, and how good you must feel not to be doing it. I am going to be most interested to find out how it has gone this time.

Yours sincerely,

George D. Cullen

Director

December 5, 1951

Miss Sally Duval
1325 Grand Concourse
New York 52, N. Y.

Dear Miss Duval:

Forgive me for appearing so rude, but you did hit about the most hectic period in the history of the gallery. I have not had a breathing spell until this moment.

The galleries that I would suggest to you are as follows:

The Artists Gallery
61 East 57 Street

The Bertha Schaeffer Gallery
32 East 57 Street

The Wellons Gallery
70 East 56 Street

The Creative Gallery
18 East 57 Street

Salpeter Gallery, Inc.
36 West 56 Street

Sincerely yours

EGH:la

17 November 1961

Mr. Otto Karl Bach, Director
The Denver Art Museum
Fourteenth Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Bach:

We have not been able to locate any of the mural studies by Ben Shahn you wish for your exhibition. There is one small painting of a builder (actually a carpenter) by Mr. Shahn which relates to one section of one mural. This painting is owned by a private collector. If you would be interested in having it for your show, I will approach him. Then, if he is willing to lend the painting, you could make a formal request to him for it.

We are also in the dark concerning Ralston Crawford's painting. We did not sell this; we have no photograph of it; we are unsure of its present ownership. Mr. Crawford is in Europe, or we would have asked him. There are many other paintings by Mr. Crawford which would fit in your exhibition. Would you like me to forward some photographs?

Sincerely yours,

November 23, 1951.

Mr. Richard S. Davis,
Locust Hills Farm,
Route 3,
Wayzata, Minnesota.

Dear Mr. Davis:

Thank you for your letter of November 14th.

The Shahn drawing "Empty Studio" has been in Scribners Window as part of the promotion for Selden Rodman's biography of Shahn. As soon as this drawing is returned to us, I will ship it and the other drawings relating to music to you for your approval, as you direct in your letter.

I am writing you at this time only because I thought you might be worried that we had already shipped the drawings and that they had somehow gone astray.

Sincerely yours,

ca-k.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

Downtown Gallery,
32 East 51 Street,
New York 22, New York.

December 9, 1951

Dear Sirs:

The Harrington Diaries, etc which you shipped to Mrs. J. Watson Webb, Shelburne, Vt. arrived today and they seem to be in good shape. Thank you for attending to this matter.

Sincerely,

Mrs. J. Watson Webb,
per LBC

YOUR SENDING ME THE GROUP ON APPROVAL. PLEASE SHIP THEM VIA EXPRESS TO MY HOUSE, AS FOLLOWS:

RICHARD S. DAVIS
LOCUST HILLS FARM
ROUTE 3
WAYZATA, MINN.

SINCERELY YOURS,

Richard S. Davis

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1203

(56)

W. F. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1991 NOV 6 PM 4 02

NA274 DL PD=BLOOMINGTON IND 6 1220P=

MRS EDITH HALPERT, DOWN TOWN GALLERIES=

32 EAST 51 ST=

MUCH SUCCESS FOR THE GROUND FLOOR ROOM IT WILL BE AS SUCCESSFUL AND IMPORTANT TO AMERICAN ART AS NOVEMBER 6 1926 AND WPA 1936 MUCH LOVE TOO=

NORMA AND EDDIE=

December 11, 1951.

Mrs. Maurice Noun,
3611 St. John Road,
Des Moines, Iowa.

Dear Mrs. Noun:

Yesterday we shipped "Max Beckman" by Karl Zerbe to you, via Air Express. I don't believe Mrs. Halpert told you that this painting is invited to a large and important exhibition at the Detroit Institute of Arts. The exhibition opens on January second and it is vital that the painting arrive there by that date.

For this reason, we would appreciate it if you would re-pack the painting and send via Air Express to

Mr. John Newberry,
Detroit Institute of Arts,
Detroit 2, Michigan.

You understand that whether you decide to purchase the painting or not, the Detroit Institute is counting on exhibiting it and has already catalogued the painting.

With many thanks for your cooperation,

Sincerely yours,

ca-k.

December 27, 1951

Mr. Robert D. Straus
Straus-Frank Company
Houston, Texas

Dear Bob:

I think I owe you an apology for being so facetious about your indecision, and hope that you were not offended. You know that we love to see you and Carol, with or without purchases. So keep coming frequently.

Since I am a business woman, and since I really love you both, I am terribly disappointed that you did not decide on the Stuart Davis. It is a truly "great" picture. Did you see it reproduced in The Art News, and what even an old timer and very serious critic, Henry McBride, had to say about it? It was invited to the University of Illinois exhibition and therefore I cannot offer to tempt you further by suggesting to send the picture to you on approval. However, I would like to send on the Doves that you and Carol liked so much. As I mentioned during your visit, they are moving quite rapidly and the sales will gradually be dissipated. His reputation is mounting by the hour and within a year or so I doubt whether there will be any of the outstanding examples still available.

Thus, may I suggest that you expose yourself to serious temptation by having the two paintings shipped on approval so that you may have an opportunity to study them carefully at your leisure.

My very best wishes to you and Carol and the young generation for a Very Happy New Year.

Sincerely yours

DGM:la

MEMORANDUM REGARDING MIRSKI AGREEMENT

1. Commission: 20% on sales effected by and at Boris Mirski Gallery.
   10% on salles effected by and at The Downtown Gallery to Mirski clients.

2. Sales invoices should be prepared in sufficient copies to mail one copy of each invoice to The Downtown Gallery, Inc.

3. All invoices for gallery pictures should read, "This account has been assigned to The Downtown Gallery, Inc."

4. Terms of sale should be specifically listed on invoice.

5. Checks received by the Boris Mirski Gallery on account of payments for The Downtown Gallery pictures sold should be deposited in to the bank account of the Boris Mirski Gallery, and simultaneously a check drawn in favor of The Downtown Gallery for the gallery's proportionate share of the payment received, or total less specified commission.

6. All pictures sent to the Boris Mirski Gallery will be on consignment. Title to remain with The Downtown Gallery, Inc., until picture is sold.

7. Pictures from The Downtown Gallery, Inc., are to be consigned to the Boris Mirski Gallery for a period of three months only, on a "rotating stock basis". Also any picture in the Boris Mirski Gallery's possession and unsold may be recalled at a week's notice by The Downtown Gallery if needed.

8. Quarterly reports should be mailed to The Downtown Gallery, detailing the activities for the period. This report should include information concerning sales, inventory of the Downtown Gallery pictures, and accounts payable to The Downtown Gallery, Inc., for pictures sold etc.

9. The Downtown Gallery, Inc., shall at its discretion, have the privilege of contacting assigned accounts for the purpose of requesting payment. This right should be practiced only after a period of one year after sale date has elapsed.

10. All transportation charges shall be paid for by Mirski Gallery.

11. The Boris Mirski Gallery shall take out insurance at his expense to cover all pictures in his possession and in transit. Policy should be made out in the name of The Downtown Gallery,, and/or the artists.

Elizabeth S. Stokes
Antiques
East Weare, New Hampshire

December 17th
1 9 5 1

Dear Miss Halpert-

Thank you for your replacement check for $95 received today. I am enclosing the check returned to me.

I shall keep you in mind when I come across unusual material in the way of paintings sculpture, etc and will get in touch with you.

Thanking you for straightening this out, I am,

Sincerely yours,

Elizabeth S. Stokes

Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Enclosure

Alan

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

27 December 1951

Dear Edith:

It is with truly great reluctance that I am notifying you of my departure from The Downtown Gallery - this to take place at your convenience when Lawrence returns from Haiti.

According to our agreement there is due me $250 in expense money. I have drawn $122.76 which leaves a balance of $127.24.

I am extremely sorry to have come to this decision but, after our conversation yesterday, I feel there is no other course.

Sincerely yours,

Chas.

Dear Mr. Zadok:

In all these years I have never sold you a picture. In all these years I have considered you a special challenge. Recognizing the strength of an opponent, I have been acquiescent. Recognizing also the fact that the usual approach would be futile in this instance, I have waited until I could offer you something so tempting in your own terms that you, as a brilliant businessman, would have no recourse but to accept it.

We have just passed the quarter of a century of Gallery operation. We have made a careful analysis to ascertain why we have been unable to reach collectors like you. We have decided that our system is at fault and is outmoded in this era of modern merchandising.

True, under this system The Downtown Gallery - during the quarter of a century of its existence - has not only survived a major depression, a world war, and the many fluctuations in aesthetic fashion but has also managed to select, promote and establish artists who are among the leaders today. The Gallery has sold American paintings and sculpture to museums, universities, galleries, discriminating collectors and public amounting to several million dollars. But, with all this apparent success, neither the Gallery nor the artists have enjoyed a consistent sense of security. Our overhead always exceeds the commission and we have been obliged to fill in the gap with the discoveries in the 19th Century field like Harnett and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expense. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for a creative artist, nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

And so - on November 6th - we hope that a new direction will be established. On November 6th - the exact date of our initial opening show in 1926 - we

by the time we had pushed
through the Matisse mob
+ had a quickie drink
at a bar + fall into bed.
Next party we'll come to.
I'm off for the Golden West
+ will see you in January.

11/14/57
NY.

November 15,1951.

Mr. Alfred E. Jones, Jr.,
Main and Court Streets,
Uniontown, Pennsylvania.

Dear Mr. Jones:

I am sorry that you were discouraged from your project of driving into New York. Now that we are having such spring-like weather, you should really change your mind.

Going through the stock in the Ground-floor Room, I do not find any item at exactly $50. which I believe is up your alley. Therefore, I am sending you, via parcel post, two items - one a drawing and the other a watercolor - the former a little less and the latter a little more than the price you set. They are both by a young man named Charles Oscar, for whom we have great hopes.

Sincerely yours,

ca-k.

1 cy
1 cy file
1 other
Rd Prof

November 8, 1951.

National Institute of Arts and Letters,
633 West 155th Street,
New York 32, N. Y.

Dear Miss Geffen:

I am sorry not to have written you more promptly, giving you the titles of the paintings by David Fredenthal and Reuben Tam, which they wish to send to the Institute for your exhibition beginning November 30th and running through December 16th - but here, at last, are the titles:

REUBEN TAM: Moon and Shoals (borrowed from the Museum of Modern Art)

Dark Mountain.
Mountain Storm.

DAVID FREDENTHAL:

Play for Power.
Theme and Variations.
Jemez.
*Striving City.

Of course both Mrs. Halpert and I are delighted that the Committee has chosen these two artists as candidates and I am glad of this opportunity to express our gratitude for all the interest that the National Institute of Arts and Letters has shown in our artists.

Sincerely yours,

ca-k.

*This is an exceedingly tiny minature which Mr. Fredenthal is exceedingly anxious to exhibit. We felt that it was not asking too much if the Committee would try to include these four paintings in his case. It is really too small to count as 1/3 of his presentation.

307 E 17 St
NYC 3

Dear Henry,

Thank you for your note. I know the Downtown Gallery's artists, not the Directors. Very nice of you to speak of me to them. At the moment, I feel my work is in another phase or transition period, and wouldn't like a dealer to see it now. ~~at the moment~~. But when I have assembled a group of pictures that seem to represent what I'm now driving at, I shall certainly call.

And of course I will keep you posted of any possible results.

Kind regards to you and Mrs Dreyfuss as ever,

Bill Brown

Nov 5 - 51

November twenty-third,
1 9 5 1

Mr. Glenn Price,
1807 Prairie Street,
Glenview, Illinois.

Dear Mr. Price:

It was nice hearing from you.

If I should hear of some interesting connection, I shall certainly get in touch with you. The sale at the Britannica has soured too many people and I doubt whether artists in the future will be as willing to cooperate in such a project, but I certainly shall keep you in mind.

My best regards.

Sincerely yours,

egh-k.

December seventh,
1 9 5 1

Mrs. John D. Rockefeller, 3d,
The Museum of Modern Art,
New York 19, N. Y.

Dear Mrs. Rockefeller:

I cannot tell you how pleased I am that your project is so successful. Every activity of this kind is a stimulant and one emanating at the Museum of Modern Art is also doubly so. It is indeed a pleasure that we were in a position to cooperate.

I can understand your problem with the frames. We have a similar problem here with that type and that is why O'Keeffe puts glass on all of her pictures until they are sold. However, so many of the artists are adamant about their choice that we have to conform. Fortunately, the number has been reduced considerably.

The father of one of the "renters" telephoned us last week and asked us to bill the picture to him so that it could be the Christmas gift from him. The son enjoyed so much having the painting in his home that it seemed a most appropriate gesture.

Apropos of gifts, I thought I should let you know about our Christmas show, which opens on Tuesday, December eleventh. Unfortunately, the announcement mailing has been so delayed in the Christmas rush in the post office that you may not receive the announcement until later next week. I do want, however, to give you the opportunity of making an early choice. This year all the artists have outdone themselves in producing superb small paintings or large drawings for the show and we have a magnificent cross-section priced anywheres from $25. to $500., with the majority of the items below $300. There are also prints priced at $10.

December seventh,
1 9 5 1

Dear Mrs. Astor:

Because of the slow mail delivery service, we find that our announcements of the Christmas exhibition have not reached many of our clients. I am, therefore, sending you this special invitation to make sure that you have an early opportunity to see the superb collection of new paintings, drawings, and sculpture by our entire list of artists, both "old masters" and the younger generation, which will go on view on Tuesday, December eleventh.

The majority of the exhibits will be priced within $250., but the range is from $25. to $500. If you are planning to make unique and valuable Christmas gifts within this budget, may I suggest that you come in Tuesday morning while the choice is complete.

I look forward to seeing you.

Sincerely yours,

Mrs. Vincent Astor,
120 East End Avenue,
New York, N. Y.

December 4, 1951.

Mr. Fell Sharp, President,
The New Rochelle Art Association,
Public Library, Main Street,
New Rochelle, N. Y.

Dear Mr. Sharp:

In reply to your letter of November 30th concerning the exhibition of the New Rochelle Art Association, I am sorry to tell you that we do not have any paintings by Jack Levine available for such an exhibition.

I would suggest that you communicate directly with

Mr. Charles Friedman,
35 Brewster Terrace,
New Rochelle, N. Y.

Mr. Friedman owns an excellent small example by Jack Levine and, as he is a resident of New Rochelle, I am sure he will be glad to lend this to you for your exhibition.

Sincerely yours,

ca-k.

Jw.
The enclosed is his answer — self explanatory.
Sorry I didn't make your "opening" last week — was it good?
Henry.
November 7.51
Mg.

HUNTINGTON HARTFORD FOUNDATION
2000 RUSTIC CANYON ROAD PACIFIC PALISADES, CALIFORNIA

November 21, 1951

Edith Gregor Halpert, Director
Uptown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Sorry for the delay in answering your letter of November 14. At the moment it is difficult for me to send you photographs of my work as I am on a fellowship out of town, and what photographs I have are being used for reproduction and magazine article in Arts & Architecture. The article should appear in a month or two and would perhaps give you an idea of some of my work.

As I have worked in several different mediums I would like to know more specifically what you would be interested in seeing. Mr. Rich and Mr. Sweet may have mentioned my large textural drawings. They range in size from 3ft. by 4 and 5 ft. to 3 ft. by 7 and 10 ft. I have also worked in photograms and monoprints. In the case of the latter, since they are not too large it would be possible to send some for you to see directly.

In any case it will be impossible for me to arrange anything before the next few months. I appreciate your interest and hope to hear from you soon.

Most sincerely,

Evelyn Statsinger

Evelyn Statsinger

December 15, 1961

Dr. Abram Kanof
80 Linden Boulevard
Brooklyn, New York

Dear Dr. Kanof:

In going through my follow-up folder, I came across a notation about the "Biblical Theme" show which was being considered by the Jewish Museum. Have you heard anything further about this?

Also, when Dr. Kaiser was here, I promised to present to the Museum a watercolor entitled "From Joshua". When I sent all the folk art to storage I withheld this painting with the idea of sending this to the museum as a present.

I am still willing to carry out my intention but do not know whether it would be a fitting gesture without the show. Do let me know.

And, why dont we see you folks at the gallery? We miss you.

Sincerely yours

EGHla

investigation of the Encyclopedia Brittanica and Mr. Benton, it would be rather embarrassing. Each of the paintings has served as a tax deduction at least three times. The artists always give the public the breaks!

I hope that business will necessitate another trip soon. It is always a great pleasure to see you.

Sincerely yours,

egh-k.

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

November 1, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your invitation to be with you at your preview party next Monday evening. It certainly would be a great pleasure and I know we will be missing something. However, we are going to be in New York around the 20th and look forward to seeing you at that time.

We have spent most of the summer moving into the new house and I must admit that everything worked out perfectly and we are thrilled with the whole layout. Hermon Lloyd, the architect, did an excellent job as did Thomas Church of San Francisco on the landscaping.

Our pictures and Chinese objects look better than they ever did before. We have lots of room for future acquisitions but no money for them.

We have devoted quite a bit of time in the past few weeks to art. I was on the jury for the Thirteenth Annual Texas Exhibition this year along with the Director of the Philbrook Art Center in Tulsa and a member of the Art Department of Louisiana State University. It was a lot of fun and I think the show selected is going to be a very good one. The quality level was very high. In fact, Carol and I bought a painting and two pieces of sculpture out of the show.

UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

ART GALLERY

ALLAN McNAB, Director

November 1, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks very much for your letter.

We have the Contemporary American Painting Exhibition here at the moment and I am enclosing a Catalogue in case no one else sent it to you.

Mrs. Tweed is known as Mrs. George Tweed and her address is 2531 East Seventh Street, Duluth, Minnesota. However, she is due here (God help me!) before too long but anything sent to Duluth would reach her, I am sure. The Director of the Tweed Gallery is a Mr. Triplett. I have never met him but believe he is coming down here in December and I will try and direct him your way when he goes back North.

Our mutual friend, Max Miller, tells me that he is definitely coming north to buy a couple of pictures from you.

Again, thank you for all of your help. Sorry I didn't do better, but I shall some day soon.

Sincerely,

Allan McNab

Allan McNab, Jr.
Director.

AMcN: apa
Enclosure

November 27, 1961

Mr. H. Stewart Leonard
Assistant to the Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Leonard:

Thank you for sending us a catalogue of your current exhibition.

In studying the catalogue I was impressed with the fact that there are only two entries from The Downtown Gallery and that both were selected directly from the artists. It occurred to me subsequently that we did not have the pleasure of seeing you at this gallery, nor of showing you the work of our twenty-five established artists, and the group of young painters we selected last March.

In your foreword you make reference to your decision "to emphasize the work of artists who have not been previously represented in exhibitions sponsored by the City Art Museum". This should automatically include a large proportion of our artists.

Please forgive me for appearing disgruntled. I merely want to point up the fact that in presenting a true picture of "the state of contemporary painting in the United States", some of The Downtown Gallery artists might be considered essential, particularly since our roster represents a cross section of directions, rather than a concentration of style. While the majority of the artists are established as leaders in the field, and are represented in an average of twenty-five museums, there are others among the younger painters who would fit in as relative discoveries.

My point in writing is not only to call your attention to the omission, but to invite you to pay us a visit and see for yourself whether any of these men are not worthy of inclusion in your future plans.

I look forward to hearing from you, and I am anticipating the pleasure of seeing you in person.

Sincerely yours

EGHla

% Charles Oscar Chollet
62 Av. de Leman
Lausanne, Suisse
19 December 1951

Dear Mrs. Halpert,

A member of the American Legation in Berne was telling me only last night about reading a fine article on Marin in a recent "Time". This he did because I had devoted so much time (and so many slides) to Marin when delivering a long lecture on Modern American Art under the auspices of the Press Attache, the leading Berne art society and the Kunsthalle Museum. It has also been my good luck to lecture to the same effect in the Belgian cities of Arlon, Brussels and Antwerp, as well as at the Stedelyk Museum (Amsterdam) and the Municipal Museum in The Hague.

Now I am urging the American Cultural Service here to acquire the new film on Marin done by Jim Davis. But you might, if you like, aid me in another Marin project. The most influential Dutch weekly, "Elsevier", published at Amsterdam, has requested an article on our great artist, but they would like to run a reproduction of the "Bridge Canal, Amsterdam" etching. Would it be convenient for you to send a reproduction of this % Mr. L.M.G. Arnhzenius, Cultural Editor, "ELSEVIER", Amsterdam, Holland? What he wants is a feature-length story (running to about 1200 words), and he could also use photos. Be assured that, if this material needs to be returned, Mr. Arnhzenius is altogether responsible.

It is a pity to miss the latest Marin show, because you had done so much to make him happy with his "Room" last fall. And besides, this is his first exhibition I shall have missed in over 20 years. If have ~~have~~ any spare clippings about it, these I might put to good use. Meantime, best wishes to Marin and John and Christmas cheer to yourself.

Sincerely,

Jerome Kellgren

Wednesday Dec 12, 1951
319 West End ave.
NY

Miss Edith Halpert
32 East 51st Street N.Y.

Dear Edith

Confirming our conversation of this afternoon it is hereby agreed that you are to receive ten percent of the net receipts of all drawings and bulls sold delivered and paid for by me or my delegates in the United States.

There shall be no change in commissions unless by written consent of you and me.

Sincerely
Yoma Sabarsky

GLENN PRICE • 1807 Prairie Street • Glenview, Illinois • Phone Glenview 329R

November 16,1951

Mrs.Edith Gregor Halpert
The Downtown Gallery
New York City.

Dear Mrs.Halpert;

A lot of time has passed since I last had the opportunity of seeing and talking to you. Since then and in a round about way, I have been hearing about your continued and enviable success.

In the meantime, I have been busy out here in the mid-west, plying my trade as a professional Art Director to Industry. While this has all been financially gainful and I have learned a lot of things, I am in a period of reorientation as to aims and purposes. The work I have been doing does not make full use of my abilities and talents in the fine art field. I believe that I have far more to give the world than I have been. For these reasons then, I am contacting a number of my old friends for assistance in solving this problem.

I am looking for an industrial organization, an institution or perhaps a government department where I can do a job along approximately the same lines as at Britannica. What I propose to do is to use fine arts (either conservative or extremely "modern") for these purposes:

1 - To take art to "the people". To aid in making people more conscious of art and its meaning.

2 - To stimulate and give impetus to artists and art.

3 - To use this art program for the benefit of the sponsoring organization by integrating it into their advertising, building good-will,and better public relations.It would be the basis of a broad scale public

28 December 1951

Mr. Frank Perls
550 North Camden Drive
Beverly Hills
California

Dear Frank:

Would you please ship FISHBOATS AND SEA, 1940, by John Marin to the University of Nebraska. Address: University Art Galleries
University of Nebraska
Lincoln 8, Nebraska
It is needed for an exhibition and should arrive there by January 10.

Now, about Shahn, believe me Frank that we just do not have a painting. The only large one available is the one called SONG (which we think is terrific). You saw this at the LA County Museum show last Spring. There are two others in exhibitions - one in Brazil, and one which will not be back until next Fall. And that is the Shahn story. As you know, we are having a Shahn show in the Spring. And at that time, God willing, we should have some paintings. Since last March we have received only two paintings from Shahn and both were sold as fast as they arrived here. So, please be patient - and ask the Brodys ditto.

How are you? Do write me. I don't mean to sound ironic, but I do wish you a wonderful 1 9 5 2 .

Best to you,

December 27, 1951

Mr. Duncan Phillips, Director
The Phillips Art Gallery
1600 Twenty-first Street, N.W.
Washington, D. C.

Dear Mr. Phillips:

We have received word from Miss Barbara Burton of The American University to the effect that you have under consideration a painting by Robert Knipschild entitled "Aerial Observation". We are very pleased that you liked this painting by one of our new artists. His work has invoked an enthusiastic response and we are very happy about it. I should very much like to have you see the paintings by the other members of the Ground-Floor Room" which has been devoted to nine "newcomers". With this department we have inaugurated a new gallery system by giving each artist a purchase guarantee with a cash advance on an annual basis. We are experimenting with this idea in the hope of supplying a greater security to the American artist without dictating quantity, size, subject or manner. If the experiment is as successful as it portends to be, we hope to extend it over a broader scale.

I should also like to let you know that the Marin exhibition of his 1951 paintings opens at this gallery on January 2nd. I am very eager to have you see this new group of paintings and I am sure that Marin will be delighted with your visit.

I look forward to seeing you and Mrs. Phillips.

Sincerely yours

EGHla

MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U.S.A.

November 11, 1951

Mrs. Watson Webb,
Shelburne,
Vermont.

Dear Mrs. Webb:

This morning when I attended a meeting of the Textile Committee at the Art Institute here in Chicago Mr. Myric Rogers spoke to me of your very interesting museum of early American art and of your collections and I was so glad to hear about it for you are doing such a valuable work.

I thought that, perhaps, you might like to know of the Museum of International Folk Art that I am erecting out in Sante Fe for it also is for folk art and is the first one in the world of an essentially international character. The building is now nearing completion but it will take several months to do the installation. The inclosed article will give you a little idea of it.

So far we have very little American folk art and thought that should you ever know of any that is available and that you do not want for your museum, perhaps, you would be willing to let me know. Sometime, too, I hopethat I may have the pleasure of visiting your museum and meeting you. Mr. Rogers wished to be kindly remembered to you.

Very sincerely yours

Florence Dibell Bartlett

Chicago address
70 E. Cedar Street
Chicago, Ill

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

November 30, 1951.

Dear Mrs. Halpert:

I am closing up the house for the winter and I am wondering if you are finished with the Harrington books, etc. which I sent you. If so, will you please send them up here so I can put them away carefully? I sent these to you way back in September. Would you drop me a line up here so that I know when they leave you?

Affectionately yours,

Electra Havel.

Frederick Gash, Inc.

Food Brokers

FREDERICK GASH, PRES.
A. JOSEPH FEROLIE, VICE PRES.

1775 BROADWAY
NEW YORK 19, N. Y.
CIRCLE 6-9329-9330

November 8, 1951

Mrs. Edith Halpert
% The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

Forgive me for not writing to you sooner. I had planned to stop into the Gallery this past week end but our plans suddenly changed and we were off for the week end.

I am absolutely delighted with the Shahn picture. Frankly, I wasn't at all worried about "Going Over the Hill at 40", but after looking at the Shahn picture, "Fear At 40", I began to do some thinking about this and maybe he knows something I don't know. Do you think I really ought to be worried?

It was very sweet of you to think of me and to send me such a generous gift which I promise you I shall treasure.

With kindest regards, I am

Yours sincerely,

Fred

Frederick Gash

FG:EJ

November fourteenth,
1 9 5 1

Miss Evelyn Statsinger,
Huntington Hartford,
2000 Rustic Canyon Road,
Pacific Palisades,
California.

Dear Miss Statsinger:

I have had some correspondence with both Mr. Sweet and Mr. Rich at the Art Institute of Chicago and they suggest I write to you directly.

Would you be interested in sending us photographs of your work with the idea that we might consider including you on our list in the future. If you care to send these, will you be good enough to indicate sizes and approximate selling prices on the reverse side of each photograph.

Thank you for your courtesy.

Sincerely yours,

egh-k.

82 Montague Street
Brooklyn, New York
November 5, 1961

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Gentlemen:

In consideration of purchases made on October 13th, 1961, by The Downtown Gallery and listed on the attached schedule, I hereby appoint the Downtown Gallery as exclusive representative for all my paintings, drawings, etc. I also grant The Downtown Gallery option to enter into the attached agreement the terms of which are agreeable to me.

Yours very truly.

Charles R. Cedar

Charles R. Cedar

Accepted

THE DOWNTOWN GALLERY, INC.

Edith Gregor Halpert, Pres.

November twentieth,
1 9 5 1

Mr. Thomas G. Howe, Jr.,
Director,
The California Palace of the
Legion of Honor,
Lincoln Park,
San Francisco 21, California.

Dear Mr. Howe:

The formidable package of documents arrived and the staff is busy filling in the data. Incidentally, several of the pictures that you chose have been sold but, fortunately, you also selected substitutes so that your list will really be complete.

For the moment we have no Stuart Davis but there is a possibility that before the first of January he will have completed a new canvas, in which event I shall communicate with you promptly.

I, too, am glad that you stayed on for our opening. While I only had a glimpse of you during the evening, it was nice to see you again. I hope your exhibition will be a huge success and will set a new standard in museum functioning.

Sincerely yours,

egh-k.

November 29, 1951

Mrs. E. R. Behan
1913 Hillcrest
Fort Worth, Texas

Dear Mrs. Behan:

It was good to hear from you and to learn that you are getting back in the groove.

I did worry about your flight and am delighted that everything worked out so satisfactorily. For your information, both the Kuniyoshi and the Tam have been sold. I did not want to follow you up on the matter, as I took it for granted that you would have let me know if you had been seriously considering the pictures. When you come up in the spring we hope we shall have more tempting wares for you as I should very much like to see you start in the contemporary American field. As a matter of fact it occurred to me that since you, your son, and daughter-in-law all liked the Marin boat painting, I could send it to you on approval so that you would have an opportunity to study it at your leisure. The fact that Marin chose it as one of the few paintings in his entire production for reproduction in his book, indicates how strongly he feels about this example. It should gratify you that your taste is so excellent. Let me know if you would like to have this shipped to you with no obligation on your part, other than the transportation charges.

In any event, I look forward to seeing you in the spring, unless by some miracle I take another trip to Texas and take advantage of your kind invitation.

Sincerely yours

EGHla

407 South Hope Street
Los Angeles 17
December 5, 1951

Edith G Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

Thanks for your letter of November 30th.

You tempt us again. If you think the picture is in our price range, we would enjoy seeing your selection.

Sincerely yours,

Martin L Weiss

Martin L Weiss

I'd prefer that you would just accept it with the realization that it emanates from the depths of the complicated gadget known as the heart.

While it ticks, may it bring happiness to you — in whatever form you choose it to be. My love Adele

December 1971

Season's Greetings

December 11, 1951.

Mrs. John C. Jessup,
Hotel Drake,
Chicago, Illinois.

Dear Mrs. Jessup:

Forgive me if I acted rather strangely last Saturday but I had had a bad attack of illness Saturday morning and was shot full of drugs. Fortunately the boys remembered which pictures I selected after you phoned.

We have temporarily switched frames but all the pictures seem to be irregular sizes and we didn't do as well as we had hoped. However, the framing can be decided upon subsequently when Mrs. Ford chooses a specific picture.

Mr. Dixon (or Dickson) has arranged to have the pictures sent out today, via Air Express, and thought that they would be in Detroit tomorrow.

There is one complication. The painting called "My Hell Raising Sea" was promised for a very important exhibition at the Norton Gallery, West Palm Beach, Florida. We have nothing else of this type to use as a substitution. If Mrs. Ford decides against it, would it be possible to ship the picture directly to West Palm Beach, sending the charges collect? If this is too involved, we can communicate with the Detroit Museum and ask them to handle the matter for us.

I appreciate very much you coming in and I do hope that you will excuse the hectic state you found me in.

Sincerely yours,

P. S. An on approval slip with the prices is enclosed. A copy was included in the shipment to Mrs. Ford. The commission, of course, will be taken care of.

it is responsible but can and will assume the responsibility of a new person to whom the proper attention can be given. I am suggesting several galleries to Mr. Dabo.

I well appreciate your position. As you know I have a very strong sympathy for the artist and his working environment. I shall do all I can to help in this matter and hope that you can assume your rightful position in the art world.

Sincerely yours,

egh-k.

Copy to:
Mr. Leon Dabo.

UNIVERSITY OF NEBRASKA
ART GALLERIES
NORRILL HALL LINCOLN 8, NEBRASKA

Jan 11 — Jan. 10

November 8, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Laging's plans have changed and he does not expect to come to New York until January. In this situation we would appreciate it if you could send us photographs of the Marin water colors which would be available for our exhibition.

As part of our installation plan for the exhibition I would like very much to include an autograph of the artist. Do you have, or do you know where we might obtain such an item? It would be most appropriate if it were to contain a statement by Marin relating to his views on painting. We are intending to use liberal quotations from his published writings in the exhibition and also plan to show the new film by Jim Davis.

We would also like to obtain a photograph of the artist, possibly the Steiglitz portrait of 1920 and/or the portrait by Sargent Collier which was used in the Boston Institute's 1947 exhibition. Do you know where prints of these photographs may be purchased?

Thanks again for your help in this project.

Sincerely,

Norman A. Geske

Norman A. Geske
Assistant Director

nag:bos

Nov. 7, 1951

Dear Sir:

In your letter September 26th you said that you were sending for my approval Ben Shahn's "Silent Music" I have not recieved it — I am very anxious to see it —

Thank you, madam,

Dick Pyle

4209 Lemmon Ave.
Dallas, Texas

I would also like some information on a print of Shahn's — a small boy — big head holding his hand out — It was done during the war.

Mrs. Edith G. Halpert

Dec. 18 - 5

Madam.

We offer one of the nice Center Co. Pa. Bride & Groom or Man & Wife Water color Certificate, in Aged red Pine frame, a nice one in good con. for $65.00

We will send this, for 2 day inspection and if returned, you pay carriage both ways. The last time we sent it to you, you kept them almost 30 days and then returned them. A Merry Christmas and good New Year.

Respectfully

C. M. Heffner

Pa 1/7/52 as promised check

2056

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Express 2.80 (Pl. return the

MRS. SAMUEL A. LEWISOHN — 115 EAST 73 STREET — NEW YORK 21, N. Y.

GRAND CENTRAL STATION

NOV 3 2 5-PM 1951

Dear Ed. I'm sorry
up with bronchitis & what
with trying to move cant go
out at night next week ac
cording to my stern doctor.
So will miss Man's party. Give
me a rain check -
Cordially
Sally Murphy

MRS. BERNARD F. GIMBEL
CHIEFTANS
GREENWICH, CONNECTICUT

November 26, 1951

Dear Mrs. Halpert:

I am writing you because of my interest in Miss Louise Kintner, Director of Public Relations at the Lighthouse. She is a very bright woman and terribly interested in her husband's work. He is Joseph Krause, 137 East 33rd Street.

He has appeared in national shows and they are both very anxious for you to go to the studio and see his paintings. (And I presume, give your opinion of his ability.) I should appreciate whatever you can and will do.

Hope to see you soon.

Sincerely yours

Alice B. Gimbel

Mr. Krause's number is LExington 2-2461

DEPARTMENT OF ART
COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS
URBANA

December 11, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street,
New York, New York

Dear Mrs. Halpert:

We have decided to reproduce Stuart Davis's canvas "Owh! in San Pao" in color in our forthcoming catalogue.

Will you kindly let me know how soon it can be shipped to us after its showing at the Whitney. As our catalogue must go to the printer around the 25th of January we will be grateful for any expediting you may do for us.

With best regards, I am

Sincerely yours,

C. V. Donovan

C. V. Donovan
Director of Exhibitions

Dip

November 30, 1951

Mr. Boris Mirski
Boris Mirski Art Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I am enclosing the forms which I had mentioned during our conversation. These include:

1. The receipt form to the artists.

2. The consignment forms we use both for exhibitions and stock consignments, as well as "on approvals" to clients.

3. The bill heads. Note the important clause incorporated at the bottom regarding reproduction rights. This appears on all the copies, and is very vital in relation to future activities.

4. Our purchase slips to the artists. These are made up in duplicate and when we pay for the purchase, the carbon copy is attached to the check so that the artist has all the particulars, including the name of the purchaser. We make the deductions for photographs or frames if we advance the money for these. We also make the deduction for the welfare fund, both from the gallery and from the artists. This should not concern you as I believe this is the only gallery that incorporates that arrangement.

I am also enclosing a memorandum drawn up by our accountant in relation to the working arrangement between the two galleries.

Will you look over all this fancy paraphernalia and discuss it with your accountant and committee. If you have any further suggestions, corrections etc., let me know. You may have some additional ideas on the subject.

Mr. Parke Rouse

December 27, 1961

porate this valuable information in the new catalogue. If you cannot find my previous letters, I shall be glad to supply the data for every item that requires correction. Please let me know.

Mr. Parke Rouse
Director of Colonial Williamsburg
Colonial Williamsburg, Virginia

Dear Mr. Rouse:

I shall indeed be glad to help in any way with the catalogue of Mrs. John D. Rockefeller's collection. As I spent two months during my visit in Williamsburg last year, I feel very sentimental about this collection. As you probably know, I suggested the plan to Mrs. Rockefeller originally and assembled more than 90% of the collection, working with her closely over a long period of years in connection with this and her modern collection.

As you probably also know, I planned, designed and wrote all of the copy with the exception of Mr. Cooper's introduction for the original catalogue. My foreword, which appeared in this, was dropped for some reason in the second printing, although much of the material was incorporated under the new signature. I said nothing about it at the time, but might take this occasion to express my sentiments in the matter. However, since the material in the original foreword has been so frequently used in various publications over various signatures, I have become more or less adjusted to the idea.

In issuing a new catalogue, may I suggest that credits be made on a number of the items. From time to time an artists have been identified, I commented with Williamsburg to make the changes. When the pictures were originally sold to Mrs. Rockefeller, for safety sake, there were no attributions in any instance because we were not absolutely certain as to provenance. Subsequently, with the great amount of research done by several scholars and through additional equivalitions and checking, a number of subjects and names can be honestly attributed at this time and I believe it is important to incor-

Sincerely yours,

EGHla

December sixth,
1 9 5 1

Dear Mr. Rockefeller:

We have just received from Ben Shahn a painting for our Christmas show, which would make a sensational gift from you to President Truman. I have tucked this picture away so that it will be untouched by human eye before you have an opportunity of seeing it.

This is one of the exciting items to be included in our Christmas exhibition, which opens on Tuesday, December eleventh. Although all our previous shows had tempting pictures and sculpture, this year we have outdone ourselves to a degree that I am sure you will appreciate.

Knowing how busy you are, I am suggesting that you come in on Monday, the tenth, before the official opening, and get a lead on our other clients as you have done in the past.

It will be so nice to see you.

Sincerely yours,

Mr. Nelson Rockefeller,
810 Fifth Avenue,
New York 21, N. Y.

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.

DEPARTMENT OF STATE
WASHINGTON

November 7, 1951

In reply refer to
PL

The Downtown Gallery,
32 East 51st Street,
New York, New York.

Sirs:

In view of the cooperation of your institution in making the Berlin Art Exhibit a success, you may be interested in the enclosed reports recently received in the Department from Berlin. Also enclosed are copies of the catalogue of the American pictures and the official program of the Berlin Cultural Festival.

If there is any additional information you wish about the Art Exhibit or the Cultural Festival, please let me know.

Very truly yours,

Albert H. Hamilton
Division of Public Liaison

Enclosures:

1. Reports (3).
2. Catalogue.
3. Program.

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

E. R. HUNTER . . . DIRECTOR

CR

December 4, 1951

Mrs. Edith Halpert,
Downtown Gallery,
43 East 51st Street,
New York, N.Y.

Dear Edith,

It was really so nice to see you again. I hope you like the unaddressed Christmas card Frances and I left you when we were there. It wasn't the one we intended to send you, but it will do!

Here is the list of pictures I would like and I am arranging for the Berkeley Express Company to pick them up before Christmas. The list, I know, is superfluous because Mr. Marin copied it down together with the alternates, which, alas, I have lost!

With kindest regards and very good wishes,

Yours sincerely,

Bob Hunter

Director

ERH:gr

P. S. Are the paintings insured or do you wish me to have them insured; or do you want to insure them and send me the bill?

PAUL J. SACHS
29 GARDEN STREET
CAMBRIDGE, MASSACHUSETTS

Dear Mrs. Halpert

As I have been sick you have not heard some from me in answer to your letter of the 17th.

The moment your letter reached me I telephoned Fogg & was assured the sketch would be found at once. I hope it reached you.

As to acquisition, I'll speak of that when I call on you toward the end of the week. – about the 28th.

Sincerely yours
Paul J. Sachs

Nov 24. 1937

November fifteenth,
1 9 5 1

Mr. George D. Culler,
Director, Akron Art Institute,
69 East Market Street,
Akron 8, Ohio.

Dear Mr. Culler:

Do you remember me and do you remember our insurance problem?

To date I have had no action and in view of the constant requests that we have for Folk Art, the removal from exhibition of these two important items is really a serious matter.

Would it be possible for your local broker to communicate with Albert Lee and Company, 90 John Street, New York City, who have always served as adjusters in connection with our claims of the past. They function very rapidly and are very cooperative. Won't you please ask your broker to refer the matter to them?

Sincerely yours,

egh-k.

MRS. BERNARD F. GIMBEL
CHIEFTANS
GREENWICH, CONNECTICUT

December 17, 1951

Dear Mrs. Halpert:

I am very pleased with the Tomayo. We have a lovely frame for it. I am returning the Jacob Lawrence as it doesn't seem to fit in.

I have changed my mind regarding the George Morris "Ascending Spiral". I am sure you will have no trouble in disposing of it as I am not happy giving it to David.

I look forward to getting the Zerbe after your show is over.

Best best wishes for a happy holiday season.

Sincerely

Alva B. Gimbel

Nov. 28, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York City

Dear Mrs. Halpert,

I have been asked by the Ford Foundation to assist them with the preparation of a pilot issue for the magazine project described in the enclosed prospectus. The consultants who are preparing this issue would like very much to devote the art section to Ben Shahn, and I am therefore writing to you for the necessary permission to reproduce a few of his paintings in black and white in the magazine. The actual illustrations have not yet been chosen, but I wanted to get your basic consent to the idea immediately, so that we could proceed with it. I understand, of course, that it would be necessary also to get permissions from owners of paintings which are not in your collection or that of the artist.

This pilot issue will be prepared in English only, and will not be for sale. It is simply a dummy to show to European distributors. We will be glad to make acknowledgment to the artist and to the Downtown Gallery in any form which you would consider suitable.

Looking at the larger aspects of this project, I hope you will agree with me that a magazine of this kind, circulating widely in Europe, can do a great deal to advance the cause of our native American art. It would be the plan to give a solid representation to the work of one outstanding contemporary American artist in each issue, illustrating his work in half-tone, and also including a good essay about it. I know that the gentlemen at the Foundation would welcome any suggestions which you would care to offer on the development of the plan in the art field.

With many thanks for your help,

James Laughlin
bjm

James Laughlin

JL:bjm
enc.

We could show eleven good-sized paintings at the same time - I would imagine nine or more weather vanes depending upon the size. If the weather vanes were small we could put them within the large cases, otherwise we would make individual glass cases for them on the outside. We would be happy to have other smaller objects to fill out these large cases which could either be installed on pedestals within the cases or built up shelves.

It is very difficult at this distance to tell you what we could install and what should be left out, but I do think we can utilize most handsomely anything you send. You will recall, I believe, that our building is a monumental one, and it takes a great deal of rather compelling material to make a good show.

I am writing Hayes to get in touch with you asking a specific date when it would be convenient to you for them to make the pickup to ship to us.

Thank you for your great generousity in loaning this material to us, and I am sure it will be seen by many thousands of people and admired by them.

Most sincerely,

Ruth Lawrence

(Mrs.) J. C. Lawrence Jr.
Director

jcl/jh